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SCARY MONSTERS MAGAZINE



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As you probably noticed I wasn't able to include an afterword last issue after all was said and done. Even after adding pages I wasn't able to include everything I wanted to be in that special issue. I didn't expect this issue to also be totally out of control and be running around with my head cut off trying to get this issue done and everything I wanted in it but it happened again after adding more pages. So, you the *Scary Reader* once again benefit from the extra content.

If you aren't a *scary subscriber* you probably don't know about our **SCARY MONSTERS MAGAZINE SPECIAL #1** which is the perfect creepy companion magazine to **SCARY #80** and continues the 20th Anniversary celebration with a **LOOK BACK** so turn to page 126 and order a copy today before they are all gone. Subscribers were offered this special issue at a special price in October.

After finishing issue 80 and reflecting back on everything that was presented I wish there would have been a lot more reader contributions even if they were just short letters of congratulations or letters about the first issue of **SCARY MONSTERS** that you found and where you found it. We advertised for a year that we were looking for special contributions but it didn't generate exactly what I hoped for. Meanwhile, **MONSTERS MEMORIES**, our annual yearbook celebrates its 20th anniversary with issue 20 and will be the next issue to come out so the celebration continues. However, with this issue we move forward and enter our 21st year of **SCARES** with an expanded distribution.

Thanks to all who purchased this *Real Monster Magazine* this time around and I hope you enjoy it!

DP

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Dear Dennis and Sam:

Thank you for twenty terrifying, titillating years of SCARY MONSTERS. Every time I delve into your pages, I feel as if I'm re-living my childhood. Or maybe I'm still living it. In any event, for a monsterzine to downplay the gore and rise above the level of mediocrity—and *still* sell—is indeed a rarity in this day and age. SCARY MONSTERS has recaptured the glory days of FAMOUS MONSTERS OF FILMLAND (1962-1966) while carving out a niche (ditch?) which is solely its own.

As a "monster kid," I am often asked who my favorite horror actor is. "KING" Boris Karloff and "Prince" Vincent Price are in a dead heat for my mausoleum of memories.

Karloff was the consummate character actor; the ideal successor to Lon Chaney, Sr. (who remains in a class all by himself). Boris was equally at home portraying the shuffling Frankenstein monster as he was at essaying the effete Dr. Fu Manchu. On the other (skeletal) hand, Vincent Price, no matter who or what he was cast as, was always Vincent Price, master of menace. Even the death's-head make-up of the DR. PHIBES films could not obscure his patented persona. I guess it's like comparing wormy apples with mouldy oranges.

And my favorite horrorzine? That one's easy. SCARY

MONSTERS, of course! The quality of your publication has surpassed FM and even that "thinking man's" scary-edical, CASTLE OF FRANKENSTEIN. May you see eighty more issues then some!

Beast Witches,

THOMAS M. PREHODA Schenectady, NY

Dear Dennis,

Applause and congratulations to SCARY MONSTERS MAGAZINE on achieving the twin milestones of twenty long years and 80 big issues! I enjoyed all the retrospective articles and letters from various Scary scribes and fans.

This anniversary issue's focus is the unusual and underrated cult film, **THE BRAIN THAT WOULDN'T DIE** (1962). Scary Terry Beatty created a fine wraparound cover for the occasion, showcasing the characters Jan Compton (Virginia Leith), Dr. Bill Cortner (Herb Evers), Doris Powell (Adele Lamont) and the Monster (Eddie Carmel). Thanks to Sam Scare for his acknowledgment of Terry Beatty's tremendous contribution to the SCARY MONSTERS legacy.

The film's opening operating room conversation brings to mind DONOVAN'S BRAIN, the classic Curt Siodmak tale that was adapted for both dramatic radio and silver screen. Yet as the story further



unfolds, it becomes clear that **THE BRAIN THAT WOULDN'T DIE** is unlike any other horror picture up to that point. It has a more "mature audiences" ambience than most other genre efforts of that era, from the Moulin Rouge sequence to the apartment of model Doris Powell, a character perhaps inspired by the legendary Bettie Page and the underground Camera Clubs of the 1950s.

The cast does a marvelous job, especially Herb (Jason) Evers as Dr. Bill Cortner and Virginia Leith as Jan Compton. Leslie Daniel's performance as Kurt is perfectly overwrought, but his over the top acting seems a perfect match for the garish tones and admittedly implausible nature of the story. I nodded and chuckled when Lola Mason remarked how Daniel "chewed up the scenery up" and when James Geallis gave him an 'A' for overacting. But I also agree with Geallis that "Leslie Daniel was really good in the film."

Joseph Green's screenplay (with Rex Carlton), albeit improbable to impossible, is actually pretty good, with several suspenseful scenes and some trenchant dialogue along the way. "We'll have power as hideous as our deformities. Together we'll wreak our revenge," says Jan, speaking to the Monster behind the door. "Horror...no normal mind could imagine. Something even more terrible than you," Kurt tells Jan when asked what is behind that locked door.

The interviews by Paul and Donna Parla with various participants in the film are most informative, and Anthony DiSalvo adds to the mix as well. It's fascinating to read about how the picture, made in 1959 but unreleased until 1962, evolved from **THE BLACK DOOR TO THE HEAD THAT WOULDN'T DIE**, and finally **THE BRAIN THAT WOULDN'T DIE**.

Happy 20th Anniversary to Dennis Drukenis and **SCARY MONSTERS MAGAZINE!**

TIMOTHY WALTERS Muskogee, OK

Dear Scary Monsters,

Congratulations on the twenty year milestone! It's great to see the World's *Only Real Monster Magazine* achieving such a monstrous milestone. **SCARY MONSTERS** is the only magazine with the 60's feel but with its own unique flavor. Dennis, you and all the great contributors have given us back a slice of our childhood. When so many of the competitors glorify senseless violence and profanity, it's so refreshing to settle back with a good friend and enjoy hours of enjoyment. Twenty years have passed so quickly. We lost along the way, FJA, Fredrick Clarke, William K. Everson, John Brosnan and before that Calvin Beck. Still there are many magazines we can choose from, but **SCARY MONSTERS** will always be the FM of the new millennium and the others only distant runner ups! Cheers to Dennis Drukenis and crew you are the new Heroes of the Horrors!

Stay Scary!

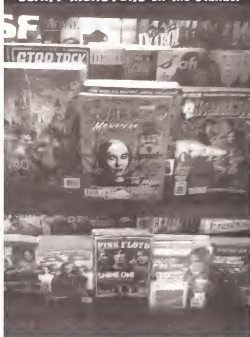
NEVILLE CROWHURST Tochigi, JAPAN

Dear Dennis,

Everything in your 80th issue was great. I loved the informative articles on Paul Blaisdell and **THE BRAIN THAT WOULDN'T DIE** and I am eager to read the next installment of memories by Dennis P. Mitchell.

The TV ads for Portland's own Tarentula Ghoul was a nostalgic surprise that jumped right off the page. Lastly, it was

SCARY MONSTERS on the Stands!



Dennis:

The only place in the Riverside California area that we previously could buy **SCARY MONSTERS** was **BORDERS**. They have closed but have no fear *Scary Monster Fans*, it is now available at **BARNES & NOBLE** in Riverside as seen on October 4, 2011.

Regards,

DON HENSEL

Thanks Don and **BARNES & NOBLE** in Riverside, CA! Tell you local **B & N** to start carrying **SCARY MONSTERS** if they don't already and continue to send in your Scary sightings on the stands!

Thanks! —D.J.D.

good to see "A Midsummer Night's Dream" among the DVD reviews. Whether or not one is a Shakespeare fan, the depiction of the fairy realm coming to life in the woodland is magical—and no swirling, crashing overload of CGI.

I discovered "**SCARY MONSTERS**" at issue #4, quickly backordered, and have never missed one issue since. Here's to many more anniversaries for *A Real Monster Magazine*!

Sincerely,

PAMELA CARON Portland, OR

Continued on Page 097...

NIGHTMARES IN WAX

by Joe Winters

A wax museum can be a scary place, even in the daytime. A home to the effigies of the famous and the infamous, and so real they can almost touch you...or worse! Naturally these establishments have proven a reliable backdrop for film fantasy and terror. With that in mind, our tour begins with German director Paul Leni's silent **WAXWORKS** (1924), a trio of stories linked by a man hired to write about three wax exhibits. Their stories were played out by three of the country's top stars, Ernst Jannings (as the fun-loving Caliph of Bagdad), Conrad Veidt (as torture-loving Ivan



the Terrible), and Werner Krauss as spring-heeled Jack the Ripper.

The most famous wax museum in the world is Madame Tussaud's. Madame herself (1760-1850) was born in Switzerland and learned her craft as a wax molder in Paris.

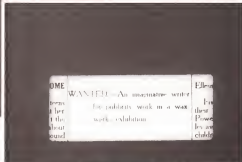


Madame Tussaud.

After a brief imprisonment during the French Revolution, she brought her collection to London and in 1838 founded Madame Tussaud's Exhibition on Baker Street. Perhaps the last horror film of the silent era, as well as the last British silent film, was **CHAMBER OF HORRORS** (1929). The brief descriptions available indicate the tale of a man who believes he's killed his mistress. He then goes mad while spending the night in Madame Tussaud's. Was it all a dream? Your guess is good as anybody's.



WAXWORKS (Germany, 1924)



Soon after pictures learned to talk they learned to scream, and Fay Wray had much to scream about in Warner Brothers' **MYSTERY OF THE WAX MUSEUM** (1933). Touted as the first horror film with a contemporary urban setting, the story opens in 1921 London with sculptor Ivan Igor (pronounced "eye-gore" and played by Lionel Atwill) is under pressure to



SPRING HEELED JACK —
the most amazing
character of all
times.

— **WERNER KRAUSS**



IVAN THE TERRIBLE —
Czar of all the
Russias.

— **CONRAD VEIDT**

find a new business partner by his current business partner Joe Worth (Edwin Maxwell). The impatient Worth proposes to burn down the museum and split the insurance money with Ivan, but the shocked sculptor would rather die than see his creations destroyed. A fight ends with Worth escaping and Igor trapped in the inferno as wax figures melt like fast-decomposing corpses.

Twelve years later, a wheelchair-bound Igor resurfaces in New York City with nary a scar on his face, but with a new wax museum. Coinciding with this are a number of missing persons including the corpse of a young woman named Joan Gale, plucked out of the morgue mere hours after her death was ruled a suicide.

Wise-cracking reporter Florence Dempsey (Glenda Farrell) helps crack the mystery while lovely Charlotte Duncan (Fay Wray) cracks open the villain's wax mask for her first look at the fire-scarred face of fright. Fay is spared in the nick of time from becoming the Marie Antoinette exhibit among an already abundant assortment of wax-covered corpses, while the madman is shot and sent plunging into his own vat of boiling wax.

Directed by the efficient Michael Curtiz on the heels of his earlier two-strip Technicolor horror hit **DOCTOR X** (1932), which also co-starred Atwill and Wray, **MYSTERY IN THE WAX MUSEUM** was likewise done with the color process, as well as in black & white, and was believed lost after the 1940s. An original 35mm print found in Jack Warner's personal archive in the late 1960s put **MYSTERY** back in the spotlight at a time when new generations had only seen the remake **HOUSE OF WAX** (1953). We'll go into more about both films shortly.

Meanwhile, if Lionel Atwill could run a wax museum, why couldn't Bela Lugosi? So he did, although that wasn't the primary focus of **THE WHISPERING SHADOW** (1933). In this twelve-chapter serial, Bela played waxworks proprietor

Professor Strang, one of several men suspected of being the criminal mastermind of the title. Strang's House of Mystery features a few mechanically moving exhibits, most of which are obviously not wax, but are fully intended to be

accepted as wax. Even today, live extras would likely cost less than lifelike wax mechanical sculptures, and Mascot Pictures



probably wouldn't have had the budget to keep such statues from overheating under hot lights anyway.

MIDNIGHT AT MADAME TUSSAUD'S (1936), also known as **MIDNIGHT AT THE WAX MUSEUM**, probably to capitalize on the earlier **MYSTERY...**, was filmed in part of famed London waxworks where we see popular displays of the day ranging from Mae West to Adolph Hitler. The tour continues in the chamber of horrors, where such murderers as Dr. Crippen and Bluebeard are immortalized. Then it's on to the torture chamber where we encounter such nifty items as the roasting chair, the starvation cage, and the ever-dependable guillotine.

Museum modeler Kelvin states

"The known horror is nothing compared to fear of the unknown." At this point, explorer/sportsman Sir Clive Cheyne (James Carew) accepts a bet that he can stay in the museum from midnight to dawn, requiring only an arm chair, cigars and an evening paper. Prior to this, however, other schemes are set in motion. Sir Clive's niece Carol is in line for an inheritance



BELA LUGOSI in THE WHISPERING SHADOW



CHAPTER 1 The MASTER MAGICIAN

being eyed by her fortune-hunting fiancé Nick, who in turn has a fortune-hunting floozy on the side. Sir Clive's business partner needs money too. Yes, it's quite possible that Sir Clive might not survive his overnight stay. The face of Sir Clive's own wax image figures into the killer's plot to walk out of the museum in front of witnesses, following the intended murder. These places

seem tailor-made for mayhem, and with **CHARLIE CHAN AT THE WAX MUSEUM** (20th Century Fox, 1940), a vengeful gangster, assorted suspects and the sinister setting were the ingredients for another fun puzzler for the famed detective (Sidney Toler). The convicted criminal escapes right after his trial and takes refuge in the title establishment amongst reproductions of Jack the Ripper, Bluebeard and others. The sculptor is also a plastic surgeon who can change the faces of clients for a fee. In the entertainment business it's often smart to have a back-up career.

THE FROZEN GHOST (1945) was one of Universal's six Inner Sanctum mysteries starring Lon Chaney Jr. Here he's Gregor the Great, a hypnotist who believes he subconsciously



willed a man to die. Gregor takes what he hopes will be a safer, less stressful job at Monet's Wax Museum. Fat chance with jealousy, intrigue, and murder afoot and poor Lon caught in the middle. Employed at the museum is mad sculptor Rudi Polden (Martin Kosleck), formerly a plastic surgeon whose career was ruined when a wealthy dowager patient removed her bandages too soon. Now Rudi spends time talking to his wax creations (seems to be a habit among sensitive sculptors) and pining for a lovely young Nina Coudreau (Elena Verdugo), the niece of museum owner Valerie Monet (Tala Birell). Both women have

the hos for Gregor who only has eyes for his former assistant Maura (Evelyn Ankers). After an argument with Gregor, Valerie disappears and turns up in suspended animation as Lady Macbeth in one of Rudi's exhibits. Rudi then gets the idea that Nina would make a magnificent Joan of Arc, which apparently no respectable wax museum can do without. So Nina gets the suspended animation treatment as well. There's additional villainy involving a silent partner. Eventually one dead body and one live one wind up in the air-conditioned museum's only hot spot, the melting furnace.

There are no mad sculptors on the premises during **MIDNIGHT MANHUNT** (Monogram, 1945), just nasty old George Zucco after stolen gems hidden at The Last Gangster Wax Museum. Among those out to thwart him are museum worker Leo Gorcey (of East Sid Kids and Bowery Boys fame). His own style of mangled English ("She's retarded for the evenin'") frustrates his co-workers, but adds to the fun.

Other stolen jewels are hidden during **PANIC AT MADAME TUSSAUD'S** (1948), a 49 minute British offering (according to the Internet Movie Data Base) starring Harry Fine who went on to produce Hammer Films' *Karnstein* trilogy. Also in the cast was Patricia Owens who would later play the wife of **THE FLY** (1958).

By the early 1950s television got into the wax business with an **ADVENTURES OF SUPERMAN** episode titled "Mystery in Wax." Guests at psychic Madame Selena's Wax Museum are shown the wax statue of a man predicted to die. Two already have, and soon the third is reported drowned. Lois Lane (Phyllis Coates) and Clark Kent (George Reeves) themselves later view the statues, complete with eerie recordings imitating the victims' voices. Daily Planet editor Perry White (John Hamilton) is announced as the next casualty, and when the report of his impending demise comes in, a disbelieving Lois hides in the museum after closing. With a little help from the Man of Steel, she solves the mystery.

Back on the big screen, **ABBOTT & COSTELLO MEET DR. JEKYLL AND MR. HYDE** (1953) while Lou manages to temporarily animate a wax re-creation of this old pal the Frankenstein Monster with a live wire.

For many, the ultimate waxwork is Warner Brothers reworking of their earlier **MYSTERY OF THE WAX MUSEUM**. Loneliness, greed and revenge again play a part in **HOUSE OF WAX** (1953), along with the added advantages of

Technicolor, stereophonic sound, an effective music score and three-dimensional effects. Yes, with those goofy glasses you could view lunging people, hurled objects, and paddleballs darting right at you. More importantly, the film set star Vincent Price on a course that would eventually make him the screen's next master of terror.

As part of the 50th anniversary of the release of **HOUSE OF WAX**,



Two Rare Behind-the-Scare photos of Boris Karloff in **ABBOTT & COSTELLO MEET DR. JEKYLL AND MR. HYDE**. A wax Frankenstein Monster was temporarily animated by Lou in the film.

Warner Home Video gave it the DVD treatment (minus the 3-D) with **MYSTERY OF THE WAX MUSEUM** (1933) on the flip side. Both look beautiful as ever, a paraffin double dip to melt our hearts.

In their review, **USA TODAY** referred to **HOUSE OF WAX** as the **DARKMAN** of its generation. The review went on to refer to "the lesser 1933 original **MYSTERY OF THE WAX MUSEUM**." Well, that's all well and good for a generic review limited to half a paragraph, but there are many fans who take exception to **MYSTERY** being written off quite so casually. A side-by-side comparison of **MYSTERY OF THE WAX MUSEUM** and **HOUSE OF WAX** is not likely to change too many minds in regard to which film is best, but such comparisons will be made as long as the films, and appreciative viewers, exist.

Promoted as the first major studio feature film to utilize the three-dimensional process (Arch Oboler's moneymaking 1952 jungle bungle **BWANA DEVIL** being the first feature length 3-D picture), **HOUSE OF WAX** premiered to great fanfare in 1953. Some of that festivity is on view in the DVD's added newsreel feature of a gala West Coast premier attended by such notables as Jack Warner, actors Ronald Reagan, Nancy Davis



(Mrs. Reagan), and Bela Lugosi accompanied by a man in a gorilla suit on a leash.

Set in turn-of-the-century New York, **HOUSE OF WAX** opens much the same as its golden age predecessor based on the story by Charles Belden. Professor Henry Jarrod (Vincent Price) cares too much for his wax creations to allow partner Matthew Burke (Roy Roberts) to burn the museum for insurance. Following a fight (complete with objects thrown about to make the most of 3-D), Jarrod suffers a fate similar to Ivan Igor, though the fire is climaxed with a gas explosion for added effect.

Before too long, Burke is murdered by a fire-scarred fiend even as the still handsome, but wheelchair-bound Jarrod resurfaces with a new wax museum in need of funding as well as exhibits. Meanwhile, bodies are disappearing from the morgue (sound familiar?), and Jarrod has his eye on pretty Sue Allen (Phyllis Kirk) as the spitting image of his Marie Antoinette.



No wisecracking reporter on the case this time, but Sue herself solves the mystery ("You shouldn't have done that, my dear.") only to fall into the villain's clutches. One shattered wax mask and several screams later she is rescued by the police while her mad captor is knocked to his death in the wax bubble bath.

Directed by Andre DeToth, who was actually blind in one eye and could thus only see in two dimensions, the 3-D filmed **HOUSE OF WAX** still delivered the goods and plays well when viewed flat, too, as it is presented on DVD along with Dolby Surround Stereo sound.

MYSTERY OF THE WAX MUSEUM doesn't have the effective music or the 3-D gimmick going for it, but like **HOUSE** it doesn't really need those gimmicks to succeed. And succeed it does with Atwill providing pathos and conviction, backed by an able cast including reliable Arthur Edmund Carew as the heroin-addicted assistant who cracks under police pressure. Unlike **MYSTERY**, which was made prior to the restrictions of the Motion Picture Production Code, **HOUSE** replaced the junkie character with an alcoholic one. Other pre-code **MYSTERY** moments include Florence breezing into police headquarters for a story and starting a conversation with "How's your sex life?" She sees the officer's copy of *Naughty Stories* and responds with an "Uh-

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oh." Then there's the talk of everyone knowing of Joan Gale and her boyfriend (played by Gavin Gordon) living together.

Soapy patter was very much part of Warner Brothers house style during the 1930s along with working class heroes and villains, though usually in gangster movies and musicals. Glenda Farrell provides most of **MYSTERY**'s comic relief as the typically brassy reporter constantly at odds with authority, whether with the cops or with her own boss. She's a contemporary connection to identify with, and she pulls it off well.

In **HOUSE OF WAX**, the comedy is handled first by Carolyn Jones as Burke's giggly smart girlfriend and Sue's concerned roommate-turned-victim and eventually a Joan of Arc statue. From there, **HOUSE** sprinkles in some other winks at the camera, courtesy of Price himself during a public tour of the museum ("Smelling salts, anyone?"). And there's the cornball paddleball man whose 3-D antics interact with the movie audience and prove too much for the fainting female in the tour.

HOUSE shuffles scenes and characters, combining heroine and would-be victim into one character, effectively played by Phyllis Kirk. The scene of her stalled along empty streets at night by the killer was, and is, chilling. **MYSTERY**'s



See why **THEY BARRED THE DOORS**

while they had this picture!!

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WARNER BROS. FEARLESS DRAMATIZATION OF THE CRIME RIDDLE THE PRISON DIDN'T WANT TO LIVE!

IS SHE WOMAN OR WAX?

THE MYSTERY OF THE **WAX MUSEUM**

ALL IN COLOUR
TECHNICOLOR

LIONEL ATWILL - FAY WRAY
FRANK McHUGH - GLENDA FARRELL
STRAND

fellow cop, and Paul Picerni as Sue's boyfriend who almost loses his head in a fight with Charlie, round out the cast.

Subplots abound in **MYSTERY OF THE WAX MUSEUM** with the Joe Worth character running a successful bootlegging racket and other shady operations until finally being mummy-wrapped up to his dead neck as Atwill's last acquisition. Meanwhile, the dead Joan's boyfriend falls in love with reporter Flo, who ultimately has to turn him down in favor of her verbal sparring partner/boss (Frank McHugh). The verbal

celebrated screamer Fay Wray had less to do besides provide a pretty target for Atwill and his deaf mute henchman. Fay would have her hands full, though, or rather was a handful for a big ape named **KING KONG**, released the same year as **MYSTERY OF THE WAX MUSEUM**.

Also in the **HOUSE OF WAX** cast, as deaf mute henchman Igor (pronounced "Ee-gore" this time), was a young Charles Buchinsky who soon changed his last name to Bronson and moved on to stardom. Frank Lovejoy as the head detective on the case, Dabbs Greer as his

sparring over which wax thriller is best continues to this day.

Vincent Price's horror king predecessor Boris Karloff hosted the television series **THRILLER** in the early 1960s. Among the episodes he introduced "Waxworks." Here, the curator (Oscar Homolka) displays at least fifty of the world's most famous murders. Did one of these kill a pretty



VINCENT PRICE FRANK LOVEJOY PHYLIS KIRK

The HOUSE OF WAX lobby card based on last issue's SCARY SECRET PHOTO.

young art student? Did another do a hit-and-run on a detective? Did a hook-handed wax man tear apart a visiting French detective (Martin Kosleck)? And who or what stuck a knife in the back of yet another investigator? What does the curator's niece have to do with all this? Could witchcraft be involved? With the **THRILLER** series finally available on DVD, there's little excuse not to find out.

Another TV treat is a **TWILIGHT ZONE** episode entitled "The New Exhibit." Martin Balsam stars as the curator of a

wax museum that's fallen on hard times. He persuades the owner to let him keep the figures of several murderers in his own basement. Poor Martin goes broke keeping his wax friends properly air-conditioned. As is often the case in **THE TWILIGHT ZONE**, the man goes mad. He murders his wife, his brother-in-law and his former employer, before he himself is somehow dispatched. Did



the wax men do it? One wonders if even Rod Sterling knew for sure.

Meanwhile from the big screen south of the border to the small screen north of the border came **SAMSON IN THE WAX MUSEUM** (1964). Known as El Santo in Mexico, the



masked wrestler takes time out between matches (of which there are several that seem to go on and on) to fight crime. This time, he's up against mad Doctor Carroll, a concentration camp survivor who hates beauty. The doctor kidnaps a female reporter, has Samson's friend knifed and tossed into boiling wax, and animates wax statues (once human, now monsters) to do his bidding. He plans to turn the pretty reporter into a panther girl and ultimately everybody into monsters. At the rate he moves, that could take a while. Samson arrives, the doctor is done in by his own monsters, which in turn are clobbered by Samson who piles them up, pours wax over them, and drives off in his sports car.

Also from Mexico that year was **MUSEO DEL HORROR (MUSEUM OF HORROR)**. A cloaked killer, poison darts, murdered women and grave robbing all tie in to the title establishment.

Not just anybody should start a waxworks. Amateur efforts just don't attract customers and sometimes aren't intended to. **PORTRAIT IN TERROR (1965)** was



LEFT: "Portrait in Terror" (shown here as "SCARY ON TV HOUSE OF HORROR") and "HOUSE OF HORROR" (shown here as "SCARY ON TV HOUSE OF HORROR")

focused more on paintings, but the insane Tony Sordi (William Campbell) would occasionally dip an interloper into a handy wax bath right in the studio, resulting in the crudest of statues. Parts of the film were incorporated into **BLOOD BATH** (a.k.a.

TRACK OF THE VAMPIRE)

the following year where Antonio Sordi (William Campbell again) was a centuries-old vampire and painter who dunked his models in wax, after murdering and painting their portraits. This Sordi's sculpting skills alas were also non-existent (the results looked like big lumpy, human-shaped candles), and it was understandable that he felt that his creations were not ready for the paying public.

Before anyone ever heard of the killer in the **FRIDAY THE 13TH**

franchise, there was another Jason, a murderer with considerably more panache than you average slice and dice. In **CHAMBER OF HORRORS (1966)**, turn-of-the-century Baltimore blueblood Jason Cravette (Patrick O'Neal) is sentenced to die for marrying a woman...after strangling her to death. He escapes from a speeding train en route to the hangman's noose, but at the cost of his right hand. Soon he's back in Baltimore with a box full of lethal hand attachments, the better to bump off the men who put him behind bars. With each death he leaves a different souvenir for the police. The headless, armless body of the law (the judge who sentenced him), the hands of the doctor who examined him and found him fit to hang, and the arms of the law, or rather, of the policeman who arrested him. As for the head, that belongs to Anthony Drago (Cesare Danova) of the city's House of Wax. Tony and his pals, detective thriller author Harold Blount (Wilfrid Hyde-White) and dwarf Pepe (Tun Tun) solve crimes on the solve crimes on the side. In the end, Jason makes his way into the House of Wax where the villain's own wax image is his undoing.

Intended as a **HOUSE OF WAX** television pilot,



The **HOUSE OF WAX** seen in **CHAMBER OF HORRORS**.



Bubbling forth in 1969 was **NIGHTMARE IN WAX**, a cruder film with a contemporary setting, but not without its own morbid sense of fun. Several stars of Paragon Pictures are missing. Could Vincent Renard (Cameron Mitchell), the disfigured former head of the studio's make-up department, be involved? He now runs the Movieland Wax Museum, played in the film by the Movieland Wax Museum. There, as in many of these pictures, some good wax images of popular personalities (in this case, Gary Cooper, Valentino, Clark Gable, etc.) prove less expensive than hiring the originals (well, besides that, the originals were dead). The missing *live* folks are in a state of suspended animation and on display as wax figures! Eventually, Vince is found out, his victims toss him into his own wax, and then...he wakes up! Yes, fiends, it was a nightmare. But then the phone rings, and he's invited to the studio boss's party, the same party where Vinnie's face and one of his eyes got scorched. The movie ends, but the real nightmare begins.

(1971), including the "Waxworks" segment where Peter Cushing and others are in danger of losing their heads over a wax statue of Salome. Under the wax is the late wife of the jealous, axe-wielding proprietor (Wolfe Morris), no doubt taking a page from previous sculptors in a hurry.

THE
HOUSE
THAT DROPPED BLOOD



From the author of "Psyche"

THE HOUSE THAT DRIPPED BLOOD Christopher Lee Peter Cushing
Marty Gagne Francis Deakins Oliver Joe Penrose
Marty Gagne Francis Deakins Oliver Joe Penrose
Marty Gagne Francis Deakins Oliver Joe Penrose

The tongue-in-cheek **TERROR IN THE WAX MUSEUM** (1973) was a better treat for old-time horror buffs. The cast

A black and white movie poster for "Nightmare on Elm Street". The central figure is Freddy Kruever, wearing his signature striped sweater and bladed glove, holding a woman's face. To the left, a man looks up in terror. At the bottom, a woman screams. The title "NIGHTMARE ON ELM STREET" is written in large, stylized letters across the bottom. A small box in the bottom right corner contains the R rating and other information.

KARKOFF IS HERE!

IN THE WAX MUSEUM



YOU CAN'T TELL THE LIVING FROM THE DEAD.



TERROR IN THE WAX MUSEUM

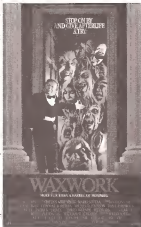
"TERROR IN THE WAX MUSEUM"
 RAY MILLAND ELISA LANCHESTER MAURICE EVANS BRODERICK CRAWFORD
 LUIS HAYWARD PATRICIA KNOWLES STEVEN MARLO
 SHAMI WALLIS
 PRODUCED BY COLUMBIA TRISTAR
 COLUMBIA TRISTAR

included Ray Milland (**THE UNINVITED**; **THE PREMATURE BURIAL**, etc.), Elsa Lanchester (**THE BRIDE OF FRANKENSTEIN**), Broderick Crawford (from 1941's **THE BLACK CAT**), Louis Hayward (**SON OF DR. JEKYLL**), Patric Knowles (**FRANKENSTEIN MEETS THE WOLF MAN**), and John Carradine (too many genre movies to mention). They're either victims or suspects in a case of Ripper-like slayings at a Victorian London waxworks. Also on hand, Shami Wallis as a pub singer who loses her head, Maurice Evans as the senior inspector, and Steven Marlo as deformed mute Karkov, who graces the film's poster which proclaims "KARKOFF IS HERE!" Was someone thinking of the late Boris? The keys to the museum, and who has them, are the keys to the mystery. And don't turn your back on waxy Jack!

Other celebrated players were on hand for **FRIDAY THE 13TH** TV episode entitled "Wax Magic" where the Lizzie Borden statue comes to life and picks up where the real Lizzie allegedly left off, givin' 'em the axe. It seems France's Louis XVI had given a handkerchief to Madame Tussaud herself in return for her making a death mask of the soon to be beheaded monarch. The handkerchief, now cursed, is instrumental in bringing the Lizzie statue to life. When she kills at the bidding of a madman (a staple in these shows), the madman's wife, herself sometimes wax, becomes flesh and blood again for a time. In the end, a fire solves everyone's problems.



In **WAXWORK** (1988), the exhibits were entrances to other dimensions where visitors get killed prior to becoming part of the revised tableaux ranging from werewolves, mummies and zombies to Dracula and the Marquis de Sade. Fire would seem to be the solution here as well, but it's only the warm-up to **WAXWORK II: LOST IN TIME** (1991) where the finale brings us face to face with another array of monsters from Jack the Ripper and Mr. Hyde to Nosferatu, Godzilla and more! The two films provide an entertaining homage to a slew of scary monster and horror films.



According to his book **MEMOIRS OF A WOLFMAN**, wax museums had always appealed to Spanish horror star Paul Naschy as a good setting for a horror story, so he wrote



HORROR EN EL MUSEO DE CERA (1990). A group of media science students spend a night locked in the Madrid wax museum as an initiation test for the Alpha fraternity. Naselhy, as a psychology professor, goes with them to study their reactions. Black magic brings the waxworks to life, including that of a pistol-blazing Gary Cooper statue and a medieval executioner armed with a huge double-headed axe. Needless, to say, heads would roll.

Paris in the early 20th century was the setting for the Italian-made thriller **THE WAX MASK** (1997) from a story by horror maestros Dario Argento and Lucio Fulci, who collaborated on the screenplay which Fulci planned to direct. Fulci died shortly before filming was to begin, and the directing assignment went to Sergio Stivaletti, frequent effects creator for Argento, Lamberto Bava and others. The visuals of the wax process are indeed eye-opening. Borrowing elements from **THE**

ABOMINABLE DR. PHIBES, **FRANKENSTEIN**, and **THE TERMINATOR**, blood is removed from the victim and replaced with embalming fluid, electricity crackles, the heart is isolated and a metal skeleton is created. An assortment of wax masks enable the horribly disfigured protagonist to mingle with the public and contribute to a twist at the end of the picture.

And that brings us to **HOUSE OF WAX**. Not the original, but the 2005 remake that spends so much time introducing future

The Wax Museum as seen in MYSTERY OF THE WAX MUSEUM in 1933.

victims that its more than a half an hour before we actually get to what is literally a House Of Wax. At that point the movie delivers the gory and gooey goods, effectively combining **FRIDAY THE 13TH** and **TEXAS CHAINSAW** demented family member clichés with the wax museum ones while still generating suspense. Included is a graphic depiction of what it's like to go through the wax process while still alive.

The real Hollywood Wax Museum has a chamber of horrors that include the Frankenstein Monster, the Wolf Man, the Phantom of the Opera, Hannibal Lecter, and Leatherface, among others. And in addition to London there are Madame Tussaud's in Holland, New York City, Las Vegas and Hong Kong. Or check out the Salem Wax Museum of Witches and

Seafarers in Massachusetts and sadly the aforementioned Movieland Wax Museum in Buena Park, California is no longer with us. Feel free to explore and ask questions, but be careful not to get too close to these waxen works of art. If anyone in charge has learned his or her craft from many of our wax museum movies, you might just find yourself an exhibit!



THE HOUSE OF WAX as seen in 2005.



BRAINS, CRANIUMS AND HEADS, OH MY!

Submitted for your approval

by Mark C Glassy, Ph.D.

"I'd while away the hours, conferring' with the flowers...if I only had a brain!"

Most of us instantly recognize the lyrics of that song as sung by the Scarecrow in the 1939 MGM

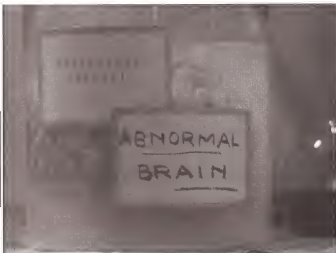


production, **THE WIZARD OF OZ**. By the end of that wonderful film we do know that the Scarecrow did indeed get his brain and all it took was a diploma. If it were only that easy...just a diploma. But wait! According to some of our favorite scare films it just may be that easy so read on gentle readers.

Anatomy 101

But first, we need a little more time for some introductory brain and head anatomy. Not much, just enough to get an overall understanding of what is really there between our ears (unlike the 3 Stooges where Moe looks into Curly's ear and sees Larry on the other side!). Typically, our brains are around 3 lbs of tissue. Not really that much when you get down to it so this is a nice example of compactness in a small space. And that is a key element to our brains, its compactness.

Our brains are composed of several major areas. The bulk of the brain is called the neocortex and what most think of as the actual brain is composed of four lobes, the frontal lobe (the front), the parietal lobe (the middle), the occipital lobe (back), and the temporal lobes (the sides). The frontal lobe is where planning, language, and speech expression occur. Taste and touch are controlled in the parietal lobe whereas vision is controlled by the occipital lobe. The temporal lobes control language and reception. Right and left-handedness play a role in brain development as well as whether one is right brain dominated (analytical) or left brain dominated (artistic). (For me personally, my left brain isn't right and my right brain has left!). The cerebral cortex is the wrinkled outer layer of the



front parts of the brain and its functions include the perception of sensations, learning, reasoning and memory.

Another major area of the brain is the cerebellum (underneath the occipital lobe) and this coordinates the movement of muscles. The diencephalon is composed of the thalamus (the cerebral cortex relay center) and the hypothalamus (controls the autonomic nervous system and serves as an overall integration center). Buried in the cerebellum is the epithalamus, more

commonly known as the pineal gland or the "third eye" and this controls the body's various rhythms (the pineal gland played a key plot point in the film **THE LEECH WOMAN**). The limbic system is composed of the olfactory (smell), amygdale (regulates heart beat), and the hippocampus (controls memories). Lastly is the brain stem and is composed of the mid brain (controls body



posture, blood pressure, body temperature, and regulates appetite), the pons (controls respiration, chewing, and taste), and the medulla. The medulla is considered the life-sustaining control center and controls the heart, respiratory, cough/gag/swallow reflexes, and digestion. Emanating from the brain and brain stem are the 10 cranial nerves that coordinate the entire body. Most of these 10 cranial nerves come from the brain stem which is the body's main highway connecting all of the body's nerves and spinal cord with the brain.

Head Trauma

Congresswoman, Gabrielle Giffords and the head trauma she suffered with a bullet through the brain is a current example of how other areas of the brain can take over functions and relearn actions. And this is a key point to emphasize. Our brains have multiple redundancies that take over when one area is no longer functioning as it should. When this does occur it often takes long periods of rehabilitation for new areas of the brain to relearn simple tasks. And this should also give you a bit of an understanding that when things go wrong, or the wrong brain function takes over, then mental disorders can result, some worse than others. What this means is that great care must be taken for brain surgery. And to underscore how difficult this is in reality, while brain surgery is inherently difficult, no successful human brain transplant has ever been performed. The brain is the last major organ that has not been successfully transplanted. There are too many vital nerve connections that need to be immediately made and this technology is not available. At some time in the future brain transplants may be feasible but the recovery and rehabilitation time will be substantial and full recovery may not be possible.

Now that we are experts on brain anatomy what does it all mean when things go wrong with our favorite monsters? So, if there is damage to the frontal lobe then there could be memory defects, poor concentration, behavioral disorders, depression, and other psychotic disorders. If the parietal lobe is damaged then the monster will suffer motor issues (difficulty using coordinated muscles), have time and speed disorders, have disabilities to properly read, draw, and write (so you know, the left parietal lobe contains Broca's speech area). Those with occipital lobe damage will have a difficulty receiving visual input and ability to interpret visual images (problems with sight). Those with damage to the temporal lobe will suffer from hearing loss, visual memory, are easily agitated, are irritable and have short attention spans. Those with cerebellum damage suffer from improper muscle coordination, have a difficulty with balance (walking), swallowing, talking, and eye-hand coordination. Those with thalamus damage have altered consciousness and perceptual losses and those with hypothalamus damage have hormone imbalances and the inability to control body temperatures. Epithalamus problems result in hypertension, epilepsy, and depression. Damage to the limbic system can result in loss of smell (olfactory), loss of emotional controls (amygdala), sleep problems problems, loss of appetite, and memory (hippocampus). Those with damage to the brain stem suffer from a loss of consciousness (mad brain damage), can be in a semi-coma (pons damage), or can be comatose with abnormal breathing (medulla damage).

So as you can now readily tell, when things go wrong in our brains, either slight or significant, major alterations to these

normal brain functions can occur. Trauma, either biological or physical, to any anatomic region of the brain or peripheral nervous system can result in homeostatic imbalance. It doesn't really take much to significantly alter behavior and function in our favorite monsters. Just a little "oops" from our annoyed scientists can dramatically chance the course of events. And I am quite sure that many of the "problems" our favorite monsters have can be easily traced to some sort of brain trauma from somewhere in or on their brain.

Brain Transplants

Before we discuss some of our favorite brain and head films we should clarify what a brain transplant really means. Much of society identifies "brain surgery" as the ultimate in medical knowledge and technique and that a "brain surgeon" must be a certifiable genius. Though that all may be true it is certainly not the entire story. Truth be told, though brain surgery is a delicate and precise discipline, it is in reality no more difficult than most other delicate surgeries. Most brain surgeries last no longer than 6-8 hours, similar to a heart transplant. Something like a hand transplant is far more delicate, can typically take between 12-18 hours, and is done by a team of surgeons each with their own specialty so these are far more complex than brain surgery. It is the mystique of the brain that is so compelling to make us all think so highly of this profession.

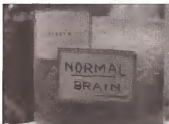
Since human brains are as complex as they are a complete recovery after a transplantation would be difficult. Connecting the myriad of nerves from the spinal column to the brain stem is a daunting task indeed. All the nerve connections for sight, smell, heart, lung, and muscle movement need to be properly connected for normal functions. If the brain tissue is rejected then the monster will of course not survive and it is back to the drawing board for our mad scientist.

Yes, there are other brain transplant films but they mostly cover the same ground so we will limit ourselves to the more interesting ones.

The Frankenbrain

The granddaddy of all brain transplant films is, of course, **FRANKENSTEIN** (1931) where the monster gets the "abnormal" brain (as shown on page 16) because Fritz accidentally dropped the normal brain he was attempting to steal. It's this abnormal brain that is the root of all the mayhem that happens in this film and the sequels. (Just so you know, such a brain on display in a teaching hospital like the one Fritz stole would be immersed in formaldehyde, a solution that preserves tissues. As a result of this preservation the tissues would not be functional and therefore quite dead so no amount of electricity would revive tissues preserved in formaldehyde.)

During Dr. Waldman's anatomy lecture at the Goldstadt Medical College he refers to two jars with formaldehyde preserved brains. Jar #1 is clearly labeled with a



capital type font, "CEREBRUM" on one label and the words, "NORMAL BRAIN," also clearly labeled with a capital type font on the second slightly overlapping label. Jar #2 is labeled somewhat differently with the words, also in type font capitals, "DYSFUNCTION" on one line and underneath it is the word, "CEREBRI," which is an odd label for a 'dysfunctional cerebrum.' (These two brains are shown on your right.) During his lecture Waldman points out, "the distinct degeneration of the middle frontal lobe" on the abnormal brain that signifies a man "whose life was one of brutality, violence, and murder." Later, when Fritz enters the lecture room to steal a brain he initially takes the jar with the label, "NORMAL BRAIN." However, this label is clearly hand written and is different (we will call this Jar #3 shown on page 17) from the one Dr. Waldman referred to as abnormal during his earlier lecture. After dropping this one Fritz then takes the next one that is labeled, "ABNORMAL BRAIN" and we can clearly see that this too is hand labeled making it distinct (we will call this Jar #4 shown on page 16) from that also shown earlier by Waldman which had a printed label. Each word on the hand written labels is underlined adding to their distinction. Did a lab assistant switch jars after Waldman's lecture and before Fritz enters the lecture room? Is so, then maybe the brain in Jar #4 could indeed be the brain of a super psychotic criminal, worse than that in Jar #2, and it is this brain in Jar #4 that ended up in the skull of the monster.

Shortly after the monster was brought to life both Frankenstein and Waldman are having a casual conversation and Frankenstein comments that the "brain must be given time to develop." This is an interesting statement to make and shows that the good doctor does indeed know what he is talking about in that after any surgery the body needs to recover and allowing the brain time to develop (I see this as total nerve reconnection which would take time) is necessary for this. In other words, to convert dead tissue to fully living tissue via electricity and transplant will need time to develop and Frankenstein acknowledged this.

A few days after the monster is alive he is brought out from a back room and in to the lab. In just a few moments we learn much about the monster's cognitive abilities. The Monster hears, understands, and responds to voice commands ("sit down") showing much muscle

coordination. When Frankenstein opens a skylight the monster looks up and responds indicating that his sight is functional. Then the monster emotes with his face and hand gestures clearly indicating that all brain function and nerve impulses are working properly. The monster also responds vehemently when Fritz approaches with a torch indicating sophisticated flight and fight brain functions. Apparently, just a few days is enough for the monster's brain to be given time to fully develop.

In G H O S T O F



FRANKENSTEIN

(1942) things took a dramatic turn when originally, Dr. Kettering's brain (whom the monster killed earlier) was going to be transplanted into the monster's body but Igor (superbly played by Bela Lugosi) and Dr. Bohmer (played by Lionel Atwill) conspire and put Igor's brain into the monster instead. Seeing the Lon Chaney monster mouth words with the voice of Bela Lugosi's Igor near the end of the film is a wonderful moment. In reality, it is the vocal cords that determine vocal tone and quality and not the brains so spoken words would be the same as before, irrespective of how many brains were transplanted into the monster's skull. Nevertheless, the desired results are effective and do succinctly make their point. Igor is now in charge.) Shortly after the brain transplant the monster goes blind, the reason being, as noted by Dr. Ludwig Frankenstein, tissue rejection resulting in the loss of sight. An interesting development and suggest the optic nerves were not properly connected to allow appropriate sight. Dr. Frankenstein implied that Kettering's brain was a transplant match with the monster's body whereas Igor's brain was not a match and was therefore being rejected with eyesight being the first to go. In the end, it is the monster's immune response that ultimately won out by rejecting the brain transplant.

In **HOUSE OF FRANKENSTEIN** (1944) Dr. Nieman (played by Boris Karloff) "tried to give a human brain to a dog" and was kicked out of Visaria University as a result (if I was on the Visaria University human subjects committee to evaluate the work of Dr. Nieman I would have kicked him out too!). Transplanting a human brain into the skull of a dog would be career suicide and there is no way to defend it. Even the largest dogs do not have the cranial capacity to effectively house a human brain.

As demented as putting a human brain into a dog may be we still have some distance yet to go. As revenge, Dr. Nieman performed the trifecta of brain transplants by transplanting Herr Ullman's brain into the Frankenstein's monster, Herr Strauss' brain into that of the Wolf Man, and also says, "Talbot's body is the perfect home for the Monster's brain...which I will add to and subtract from in my experiments." A trifecta triple brain transplant! What is interesting is the brain surgery was done in a refrigerated cold room (with windows) suggesting that cryosurgery is an important element of brain transplants. I wonder how many hours it took to do three brain transplants?

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Human Brains Into Apes

THE MONSTER AND THE GIRL (1940). A man framed for a murder he did not commit was executed and his brain was transplanted into the body of a gorilla. This gorilla-man then kills those who framed him. The major problem in transplanting human tissues, in this case a brain, into an ape would be severe and immediate tissue rejection. The transplantation of any tissues into a different species is called xenotransplantation and the host's immune response (the ape's) will reject the transplant (the human brain). Even though apes and humans have a 98.5% similarity in their DNA it is not enough to allow complete



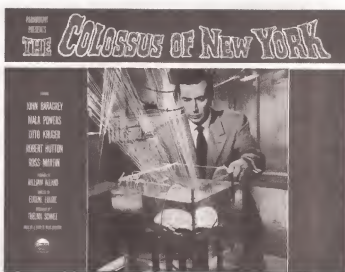
acceptance of a tissue graft. As a result, neither the ape nor the human brain would survive. Having a fully cognitive human brain working in an ape's body would be impossible. Also, the shape of an ape's cranium is different from that of a human so the fit would not be a tight one allowing the brain to slosh around, even while walking, causing many mental problems.

Other Examples

THE COLOSSUS OF NEW YORK (1958).

In this film a brain surgeon transplants his dead son's brain into an unfeeling mechanical body. The resulting sensory deprivation shows that for a human brain to properly function then nerves need to be connected to flesh and not mechanics. Prior to the transplantation the surgeon kept the brain on life support in a tank ala **DONOVAN'S BRAIN**. The concepts of this film were quite ahead of their time, which makes for appropriate science fiction and sort of represents a pre-**TERMINATOR** cyborg. Cyborg limbs and mechanical bodies are becoming a reality and will be very much a part of our future.

BRAIN OF BLOOD (1971). Though there is really nothing particularly new in this film in the way of brain transplants it does get a mention because in this film a deranged brain is



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transplanted into a politician. The only problem is there was no discernable difference!! Apparently there was no tissue rejection since the deranged brain was readily accepted by the politician's body (which is an interesting comment on political life).

Head Transplants

Head transplants have been a staple in SF films for decades. The idea itself is simple and easy for anyone to imagine. However, in reality a head transplant would be too complex to ensure success and any physician attempting such a procedure would immediately lose his license, ala Dr. Niemann.

Anatomically, the head and neck are the most complicated in the entire human body with the numerous delicate muscles and many connective tissues. As punishment for many first year medical students learning anatomy the professor typically has pop quizzes on head and neck anatomy that can be quite frustrating. The gentle readers of **SCARY MONSTERS** do not need any more frustrations in their lives so we will simply just skip all this and move on. Suffice it to say that for our purposes any surgery involving the head and neck will be very complicated indeed.

FRANKENSTEIN'S DAUGHTER (1958). For an interesting twist on the Frankenstein monster theme this outing resulted in the transplanting of a female human head onto a stitched male body. (The mind reels at all the transgender possibilities...but I digress.) As Oliver Frank states, "It's a head I need. Everything is ready except for the brain." Here, he is confusing a brain with an intact head and perhaps he sees the two as synonymous instead of two separate items. Then later, he says, "We have to graft this head onto the other body." Transplanting female tissues into a male or vice versa is not

DOUBLE DOSE OF SHOCK!

A Blood-dripping Brain Transplant turns a Maniac into a Monster...

BRAIN OF BLOOD

STARRING
NIGHT TILLER
GRANT WILLIAMS
REED HADLEY
REGINA CARROLL

in
blood-curdling
color



especially problematic so this is really not a limitation of the plot. General tissue rejection is still the major issue to overcome. The monster does take and execute commands so he/she/it has high level cognitive abilities from the head transplant.

THE INCREDIBLE TWO-HEADED TRANSPLANT (1971). Your typical mad scientist transplants a criminal head (are there no other choices?) on the shoulder of big John Bloom. Needless to say, this two-headed beastie runs amok and this film is enjoyable with a bowl of popcorn. The major problem with transplanting a head onto the shoulder of a body is making sure all the nerves are appropriately connected since there is some distance between the shoulder and the spinal column. Some connections may be made but not all of them so the transplanted head would have some deficiencies. To speak the grafted head would need the lungs of big John so there could be some competition for breathing.

Keeping A Head Alive

Above, we discussed some of our favorite brain transplant films so it seems only appropriate that our next stop be keeping the entire head alive. So, what would it take to keep a head alive? Before we, ahem, head into our favorite scare films let us take a look at something that may interest you and brings some real world flavor to the discussion. United States patent # 4,666, 425 is disingenuously titled, "Device for perfusing an animal head." In simple terms, its keeping a head alive by tube feeding, which is what the word perfusion means. Sound familiar? Yes, this patent does exist and can easily be looked up at the US Patent and Trademark Office website. This patent describes a device referred to as a "cabinet" that provides both physical and biochemical support for an animal's head (read: human) that has been "disincorporated" (in simple terms, as Mord the executioner from **TOWER OF LONDON** would say, "severed from its body"). The cabinet has a collar that supports the head and the tubes would supply oxygenated blood and other nutrients that would enter the neck and deoxygenated blood would return to the cabinet via additional tubes. In the cabinet a series of steps would be performed that would remove carbon dioxide, various waste products, and re-oxygenate the blood that would then be returned along with new nutrients in a continuous cycle. With all those tubes in place it would be easy to add other drugs and nutrients via the tubing to achieve certain effects (as in **THE BRAIN THAT WOULDN'T DIE**, see below). All in all, a simple set up that in principle should work. To get this patent issued by the US Government the inventor had to provide evidence of a working model and most likely this was an actual animal.

In a case of life imitating art, this patent was filed on December 17, 1985. This was years after our "head films" were released so the idea itself was obviously not novel. However, having a science fictional idea produced by Hollywood is nowhere near the reality of creating such a device that actually works. There was no legal precedent established in the film industry that can be applied to the real world. In other words, thinking up such an idea is not sufficient to file a patent. After all, if this were true then think of all those ideas in SF novels that have covered virtually everything and all those ideas would be patented. (Do you think Cthulhu and his ilk would want to be patented?) The critical component of a patent

THE INCREDIBLE 2 HEADED TRANSPLANT

This brain wants to LOVE...

This brain wants to KILL!

Two heads grafted on the body of a giant... The most fearsome living force ever created by man!



A JERRY BRUCKHEIMER General Production starring BRUCE DIXON, PAT PREST, GARY KILPATRICK, ALBERT COLE, introducing JOHN R. COLEMAN "Starring" in "THE INCREDIBLE TWO-HEADED TRANSPLANT" and featuring BERRY HUGHES. Produced by JOHN LAWRENCE. Co-Producers NORM LUTHELMAN, JOSEPH. Executive Producer MICHAEL ROSENBERG. Associate Producer AL SAUL. S. GILBERT. Directed by ANTHONY R. LANCIA. Written by JAMES GORDON WHITE and JOHN LAWRENCE. ©1971. An AMERICAN INTERNATIONAL Production.

is you must provide a working model (in legal terms they call this, "reduce to practice") and demonstrate that it actually works. This is intended by the patent office to keep all the crackpot ideas out (such as a perpetual motion machine). So, what this all means is that, indeed, keeping a head alive is a real possibility that has been officially recognized as such by the US Patent Office. Keeping a head alive is far more likely than a brain or head transplant. And this makes our favorite keeping-a-head-alive films much more interesting because there is a kernel of truth there. And I will leave it up to you gentle reader to decide if having the numbers, "666," the sign of the beast, in this patent has any meaning.

Not meant to be an exhaustive list here are some of my favorite *Scary* films that have gone to the...

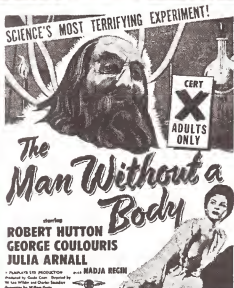
Head Of The Class!

THE MAN WITHOUT A BODY (1957). Wealthy Mr. Brussard was diagnosed with a brain tumor so he decides he needs a new brain. The head of Nostradamus, the early 16th Century prognosticator, was found more or less intact (!) that was initially kept alive in a jar and subsequently transplanted onto an appropriate body. [Early in this film is a scene of a supposedly disembodied monkey head that is kept alive with pumps and various tubes. An artificial heart and artificial lung, each in a separate container, provide blood and oxygen to the disembodied

monkey head. The monkey had been dead for 6 years when Dr. Merritt (played by Robert Hutton) revitalized the tissues. Since he transplanted a monkey brain into another monkey he has the necessary experience with primates.] Brussard had the head of Nostradamus stolen from his grave then wrapped it up and encased it in plaster to avoid customs. It was noted that the head was severed "professionally" so the larynx (voice box) and other delicate neck tissues were intact. Nostradamus' head was revitalized by immersing it in a jar of liquid that had many tubes connected for life support, similar to **THE BRAIN THAT WOULDN'T DIE**.

Nostradamus' head was eventually transplanted onto the body of Merritt's assistant Brussard had just killed. The transplant surgery apparently worked well since the new embodied Nostradamus easily walked around, could hear, etc. (all senses appeared to work) so all nerves and tissues were appropriately connected and the head could effectively control the body.

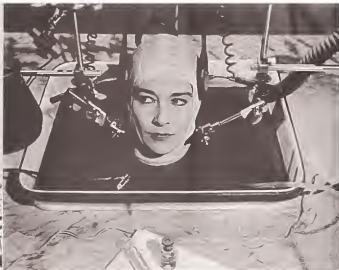
THE HEAD (1959). Dr. Abel is a transplantation specialist and invents a robotic operating table (similar in principle to present day DaVinci robotic operating machines; once again, science fiction predicts real science). After Abel dies of a heart attack his assistant, Dr. Uud, uses the robotic operating table and removes Abel's head and keeps it alive. Abel's head was kept alive for self serving purposes by Uud. The feeding tube setup seen in this film is more convincing than that shown in the similar **THE BRAIN THAT WOULDN'T DIE**. With a nod to some sort of realism we see air pumping through a tube to push air over Abel's larynx (vocal cords or voice box) for speech. With no air going over the larynx, as typically provided by our lungs, there can be no speech.



THE BRAIN THAT WOULDN'T DIE (1962). The lengths one will go to for love. Dr. Cortner's fiancé accidentally loses her head in a car accident and the doctor takes the severed head to his home lab and connects it to various life support systems

to keep it alive while he searches for a body to graft the head onto. Though the ultimate goal is a head transplant the plot never gets that far and all is ablaze at the end. A head that was traumatically decapitated, probably not cleanly, as a result of a car accident would be different from a clinically removed head as seen in **THE MAN WITHOUT A BODY** or **THE HEAD**. The decapitated head in **THE BRAIN THAT WOULDN'T DIE** could be missing critical neck tissues such as a larynx, jugular veins, neck vertebrae and nerves, tendons, and other

ALIVE...
WITHOUT A BODY
FED BY AN
UNSPEAKABLE
HORROR FROM HELL!



THE BRAIN THAT WOULDN'T DIE

THE BRAIN THAT WOULDN'T DIE (1963) DIRECTED BY DONOVAN CORNFIELD. CASTING BY DONOVAN CORNFIELD. COSTUME DESIGNER DONOVAN CORNFIELD. EDITOR DONOVAN CORNFIELD. MUSIC BY DONOVAN CORNFIELD. PRODUCTION DESIGNER DONOVAN CORNFIELD. EXECUTIVE PRODUCERS DONOVAN CORNFIELD AND DONOVAN CORNFIELD. PRODUCED BY DONOVAN CORNFIELD. WRITTEN BY DONOVAN CORNFIELD. STARRING DONOVAN CORNFIELD AND DONOVAN CORNFIELD.

SCARY 81! THE SCARES CONTINUE IN 2012! 023 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

SCARY 81!

delicate muscles whereas Abel's surgically removed head would have all of these tissues intact. Lastly, the disembodied head in **THE BRAIN THAT WOULDN'T DIE** developed the ability to telepathically communicate with the closet monster, a trait similar to that seen in the Donovan's brain films.

MAD MEN OF MANDORAS (1963; aka, **THE SAVED HITLER'S BRAIN**). Hitler's disembodied head is kept alive in the South American country of Mandoras. For an interesting twist in the keeping of a disembodied head alive sub-genre, Hitler's head, complete with moustache, is housed in a glass dome. Even so, the head still gives out orders. As ludicrous as all this sounds it is best enjoyed with friends, popcorn, and beverages. Initially, the head-in-jar is resting on top of some sort of



control cabinet but later the jar is simply lifted off the cabinet and with no visible means of life support the head continues to emote and act. This immediately brings into question what the purpose of the control cabinet really was.

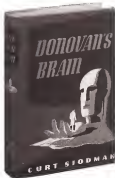
RE-ANIMATOR (1984). Dr. West's re-animator fluid not only revitalized tissues it also preserves them too so this is a double benefit. Though a fantasy this reanimation fluid is fun to discuss. After two injections into the severed head of Dr. Hill it comes alive and entertains the audience in a number of interesting ways. The other keeping-a-severed-head-alive films have at least a resemblance to reality unlike this film that is pure fantasy. Nevertheless, this film is entertaining and well done. The "head" scenes are enjoyable to watch.

Donovan's Brain Films

The *Donovan's Brain* films deserve special mention because of the unique nature of simply keeping a brain alive with no transplant intentions involved. Our brains have two major metabolic demands of oxygen and nutrients. With the appropriate perfusion system (tube feeding) this could work but I do have my serious doubts. To monitor brain function these brains are hooked up to an EEG machine (electroencephalograph) and traditional alpha waves appear on the chart paper. It is difficult to know if these chart waves represent pain, pleasure, passive thought, or uninterested boredom.

For these *Donovan's Brain* films the disembodied head had obtained extrasensory perception and able to communicate telepathically (similar to **THE BRAIN THAT WOULDN'T DIE**). This could be an interesting side effect (and benefit?) of having no body. You suddenly get the ability to telepathically communicate and control others, even at some distance. (Is this dubious benefit worth the risks? To become telepathic you need to loose your body?)

DONOVAN'S BRAIN (1953). Though there are a few versions of this film this one is the superior one (all based on Curt Siodmak's story of the same name, 'Donovan's Brain'). In general brain alpha waves signify a resting state with minimal activity so the brain waves are in synchronization and this can easily be measured on an EEG machine. When the brain is active beta waves result that are not in synchronization showing that mental activity is occurring. Well, the brain of Mr. Donovan is anything but resting



and is quite active particularly when trying to transmit telepathic thoughts over distances. Some of this is visibly seen when the EEG chart pens start rapidly moving suggesting active thought.

The brain seen in this film is shown inside a fish tank like container and only about half of the brain appears to be immersed in liquid. In our hands our

A DEAD MAN'S BRAIN IN A HIDDEN LABORATORY TOLD HIM TO



KILL...KILL... KILL...KILL...KILL...KILL...KILL...KILL...KILL...KILL...



As he's belonged
to the National
and the brain
I changed his name
No longer will rest

ALAN DOWLING PRESENTS

DONOVAN'S BRAIN

LEW AYRES in
DONOVAN'S BRAIN

WILLIAM GENT EVANS - RABBIT DAVIS
and JOHN BROWN and JOHN POWERS - LEO HOWARD
Screenplay by LEO HOWARD Produced by MARY GARD
Directed by LEO HOWARD A DOWLING PRODUCTION
REGISTRATION - RELEASED THIS UNITED STATES

brains are essentially encased in a fluid sack so being totally



immersed in liquid is a natural state for our brains. The portion of the brain not immersed in fluid could dry out and not be totally functional. If true, then other parts of the brain could be trained to take over which may explain the telepathic abilities. One



possibility is new re-trained thought pathways in the brain could result in telepathic tendencies.

THE BRAIN (1962). Starring Anne Heywood and Peter Van Eyck this film's plot is essentially that of Donovan's Brain in which a man's brain, a Mr. Holt, was kept alive in a tank (based on the same Curt Siodmak story). To me, the set up of the brain-in-a-tank seems more convincing than that shown in **DONOVAN'S BRAIN**. The surrounding life-support system is more appropriate for the work at hand and, to me, adds much to the enjoyment of this film.

THE MAN WITH TWO BRAINS (1983). In this entertaining comedy Steve Martin is Dr. Hfhurahurr who falls in love

with a woman's disembodied brain he keeps in his lab ala Donovan's Brain. This just goes to show that a man can love a woman for her mind.

Summary

In terms of difficulty I would rate them as follows. For

surgery versus transplants the easiest is brain surgery in which the brain remains in the cranium and the surgeon does what is necessary. In the real world, this type of brain surgery is actually quite common and is mostly done on trauma and brain cancer patients. Several orders of magnitude more complicated would be brain transplants in which all of the various nerves need to be appropriately connected for normal function. Most complicated of them all is a head transplant. In addition to connecting the brain stem (!) there are all those tendons, muscles, larynx, blood vessels (the jugular being the most critical), and neck vertebrae bones that need to be connected too. A daunting task indeed.

So, now to the next level. What is more difficult, a brain transplant or keeping a head alive? To have a transplanted brain function normally all of the nerves as mentioned would have to be properly connected and working. A mighty tall order. For a head transplant just the spinal column needs to be attached (also a tall order), not to mention the rest of the blood vessels (like the jugular), tissues, tendons, and muscles. Of the two a head transplant would be technically easier though only our favorite mad scientists would perform such an endeavor. Stay tuned for future headlines because sooner or later someone will actually try this. Just don't do it in your secret lab you keep

the
pounding
of the
afterbrain
signals
vengeance
and
death!!!!

THE BRAIN

starring

ANNE HEYWOOD • PETER VAN EYCK • CECIL PARKER • BERNARD LEE

Produced by RAYMOND STROSS • Directed by FREDDIE FRANZIS • BASED ON THE NOVEL "DONOVAN'S BRAIN" BY CURT SIODMARK • A GOVERNOR FILMS RELEASE



in your home.

Thanks for reading. It's back to the lab for me. Stay healthy and eat right.



THE COSMIC DRIVE-IN

"Animals Run Amuck!"


by Robert Freese

Warning! This is the COSMIC management. Stay in your cars! I repeat, stay in your cars! There is a stampede of creatures big and small swarming through the lot. Stay in your cars and don't make any noise. Do not, I repeat, do not honk your horns. Honking your horn may only cause further destruction. And please, do not, under any circumstance, try to feed any of these animals. They are wild and unpredictable. Please, stay calm. The authorities are on their way.

The biggest of our animals on the loose is A*P*E. It's tagline proclaims, "Ten Tons of Animal Fury Leaps from the Screen." Filmed in 3-D (which was

EXTON Drive-In
CHART 32 EAST 130 EXTON PA.
 FRI 6 7 30-9 10 30
 SAT 1 6 7 30-9 10 30
 * NOW 1ST RUN *

202 DRIVE-IN
AT 202 OF WEST 41 ST. NEW YORK
 OPENS 6 45. SHOWS 7 15
 ELEC. IN CAR HEATERS
 * NOW THRU TUES *



A*P*E
PG COLOR

PLUS AT 202 B.J. DEVILS TRIANGLE

6 DEADLY FATIGUES

Ten Tons of Animal Fury Leaps from the Screen

3D


See APE

- defy the JAWS of Giant Shark
- demolish an Ocean liner
- vanquish Monster Ropfile
- destroy a teeming City

Not to be confused with KING KONG

EXTON Drive-In
CHART 32 EAST 130 EXTON PA.

Shows Nitely From Dusk
Now thru Tues.!
3 SHOCKERS!



NIGHT OF THE LEPUS
and
FRAGS

DO IT TO DEATH WITH BOB FROST
 A 3rd Edition From The Crypt


not shown in most drive-ins), it was rushed to screens to compete with the then remake of KING KONG. (Note the box in the ad which states: Not to be confused with KING KONG. Sure.) Our oversized ape has a Kong-like adventure and even battles a shark and giant snake. Ultimately, love does the big guy in. Goofy and silly, the flick still proves to be watchable, especially on the giant outdoor screen.

Giant bunnies run wild in NIGHT OF THE LEPUS, a film so bizarre it must be seen to be believed. It heads up a triple feature show that will no doubt have you peering over the dashboard in fright.

For those with a phobia of creepy crawlies, squish or hairy things, SSSSSSS headlines a triple feature sure to make you

EXTON Drive-In
CHART 32 EAST 130 EXTON PA.

Children under 12 Free
NOW THRU TUES.



SSSSSSSS
 ZANUCK BROWN
 P. 4-6

The Boy Who Cried Werewolf
14.

ALSO

FRAGS

STARTS TODAY! SEE 3 GIANT ACTION HITS!

**SOMETHING
IS OUT
THERE**

SO EVIL IT PENETRATES THE SOUL

Presenting a NEW LUMBER ORDER Form SOMETHING IS OUT THERE. Turned DOWN OVER 500 TIMES. Now it's your turn. Call today. 1-800-368-2222. \$9.95. 100% Satisfaction Guarantee. No Risk. No Obligation. Order Now!



PLUS! IT'S GOLDMAN ONLY

IT WILL GRAB YOU...
TEAR YOU...
APART LIKE AN...

EAGLE'S CLAWS

DO BELIEVE THESE
"GOLDMANS" 2-FOR-1
"GOLDMANS" (2-for-1)
"GOLDMANS" (2-for-1)

GOLDMAN 2

STARTS TODAY!

SHORE BUCKS COUNTY 8-1 200-211-0700 (Illinois) SHORE EXCHANGE 200-211-0700 SHORE KITTEN 8-1 200-211-0700	SHORE NINE FREE 8-1 200-211-0700 SHORE 8 MY STREET 8-1 200-211-0700 ONE TERMINAL TWO 200-211-0700	ONE TERMINAL 200-211-0700 ONE STREET 200-211-0700 ONE TWO TWO (Ill. 11/3) 200-211-0700 SHORE NINE NINE 8-1 200-211-0700
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quirk. A crazy doctor tries to transform people into snakes so the race can survive a nuclear attack. Most of the experiments are sold to a local sideshow. **THE BOY WHO CRIED WEREWOLF** will make the hair on your neck stand up and the final feature, **FROGS**, is sure to get your skin crawling as all forms of amphibious life attack man for polluting their ecosystem.

Man is further punished for his stupidity. This time for damaging the Ozone layer in William Girdler's **SOMETHING IS OUT THERE**. Previously released under the title **DAY OF THE ANIMALS**, Girdler's mountain adventure sees a group of city slickers taking a hiking vacation into mountain country where all the wildlife has gone berserk due to the depleting Ozone. It's a tense, harrowing film. Its second feature in **BARRACUDA**, which again features man tampering with nature and resulting in a species of man eating barracuda. The third feature, **EAGLE'S CLAWS**, is actually a kuno fu film.

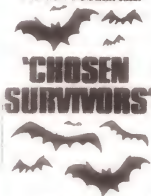
In **CHOSEN SURVIVORS**, a group of people living in an underground bunker are attacked by a pack of vampire bats. It makes for a tense and unsettling battle filled with shocks galore. The co-feature, **THE MUTATIONS**, focuses on a mad scientist bent on creating new life by splicing man with plant.



COATESVILLE DRIVE IN THEATRE

8" A. BETWEEN COATESVILLE 384
A. TURNING G.T. 9064

Open 6:45 Starts At Dusk

Metromedia Producers Corporation
presents An Alpine Production
in association with *Charmaine Studios*



From Columbia Pictures /
 Division of Columbia Pictures Industries, Inc.
 COLOR  



The creatures will forever roam the giant screen of **THE COSMIC DRIVE-IN**, for it is the home of all Monsters, Martians and Madmen. Buckle in for this terror journey and be sure to come back for more scares and screams. **THE COSMIC DRIVE-IN** is always open.

My thanks to Lana from **STARTS TODAY!** for the use of her wonderful drive-in ads. You can view more at <https://twitter.com/StartsTodayFans/my-peoples/members>.

COMING SOON!
EVIL IS OUT THERE!

Visit Robert Freese at www.robertfreese@yahoo.com

BIG SCARES FOR LITTLE KIDS!!

by Jerry "Scienti-film" Boyd from the Void

My first movie and TV MONSTER MEMORIES began on television. Like a lot of you Monster Kids, I was blessed (cursed?) to grow up during the 1960s when Aurora models, Phoenix candy and toy boxes, FAMOUS MONSTERS, MONSTER WORLD, and creature and sci-fi items and collectibles were all the rage.

Remember the days when you had to turn on and warm up your black and white TV sets (no color stuff yet) 3-5 minutes before the show began. I do. Remember fighting with antennas to get the best picture? Remember a Saturday afternoon horror movie show that followed the morning cartoons? I do.

In my small town in North Carolina, our show came without a host but it had some memorable films! AIP horror and science-fiction flicks from the late '50s were relatively new in 1963-64. I didn't know when they'd been made—I just knew that they terrified me!! In my pajamas under a heavy blanket, I huddled in front of the program that brought my friends and me **THE SPIDER, THE AMAZING COLOSSAL MAN, I WAS A TEENAGE WEREWOLF, THE DAY THE WORLD ENDED, WAR OF THE COLOSSAL BEAST, I WAS A**



The Phoenix Candy Co. Inc. gave the Monster Kids of the early '60s a lot of fun with their nicely designed boxes with the Universal creatures on them.

ENDED, WAR OF THE COLOSSAL BEAST, I WAS A TEENAGE FRANKENSTEIN, Allied Artists' FROM HELL IT CAME, and Hollywood International Pictures' THE ASTOUNDING SHE-MONSTER.

American-International Pictures was clearly a favorite with the station's programmers-maybe because these fright flicks



Here comes the **ASTOUNDING SHE-MONSTER!** This one's touch did the scary trick!

with the Wolfman I'd seen on the same show. (And for the record, those were the first two films with Larry Talbot.) The only other Universal feature I remember seeing was **THE CREATURE WALKS AMONG US**.

The make-up on the Colossal Beast, the Teenage Werewolf and Frankenstein were plenty shocking to me. The eerie music



Michael Landon as the young werewolf was a big hit in '57 for AIP.

that accompanied the gigantic arachnid of **THE SPIDER** (as its title was known on TV—not **EARTH VS. THE SPIDER**) gave me scary shivers and when the teens entered its cave near the end—well, it'd be more than a few years before I felt comfortable to watch that one again. Horror, science-fiction, and fantasy films were all new to me. Even the flying monkeys and Margaret Hamilton's Wicked Witch from **THE WIZARD OF OZ** backed me up onto our soft sofa cushions when it came on TV in the spring.

The ambulatory tree-thing called the Tobonga in **FROM HELL IT CAME** was chilling and the deadly touch of the space maiden-monster in **THE ASTOUNDING SHE-MONSTER** seemed...incredible! A creature, shimmering in the mountain night air who killed...just with her touch! Fantastic!

Of course, years later, I'd look at those two non-AIP efforts and regard them as somewhat "quaint." The glowing lady from the stars seemed to spend too much time walking back and forth and back and forth across the same wooded areas. The Tobonga moved even slower than Frankenstein! During subsequent



The WAR OF THE COLOSSAL BEAST was another scary treat from AIP.



The Tobonga strikes!! FROM HELL IT CAME was the title and no one could dispute that!

viewings, I couldn't believe it was allowed to come to life and stalk around as long as it did. "Okay," I reasoned.

"There's no movie unless you suspend disbelief a little, Jerry." And I was glad these films were made, schlocky as they were.

The classic Universal creatures got most of the notice at the time. They were on those great toy and candy boxes from the good people at the Phoenix box company. The got Aurora's notice, also. The stills from their movies dominated (or seemed to dominate) the lion's share of images in **MONSTERS TO LAUGH WITH/MONSTER UNLIMITED**.



Here's another cool scary '60s item that sought to imitate the Phoenix items during the monster craze.



TERROR FROM SPACE



MAN FROM GALAXY "X"



MONSTER FROM VENUS



HUMAN INSECTS



NIGHT OF TERROR



VISIT FROM THE FUTURE



THE MIND STEALER



PRIZE CATCH



MARTIAN TORTURE

Lots of awesome aliens and scientific weirdies showed up on **THE OUTER LIMITS**. Here are 9 of the original cards from the author's scary collection.

Like my friends who giggled with nervous delight at all this cool stuff surrounding us, we knew that these screen efforts and their offshoots represented a wonderful world we were just getting into. Though it was all great fun, the monsters, particularly when shown in horrific close-ups, could make us tremble, jump, or just turn the pages especially fast when the opera Phantom, the Black Lagoon Gill-Man, or the Wolfman were shown!

As we Monster Kids all know, despite the goose pimples these films and waaaaay too cool products gave us, the AIP, Hammer, and Universal supernatural menaces had an aesthetic charm, gruesome as they were to casual or disinterested onlookers. That was a good thing that really got to me as "a big scare for a little kid" really amused my mother. I remember running to her after "that man" (as I called him) on our television blandly but assertively intoned, "We are taking over your television. We are controlling the transmission," or words to that effect.

I thought he was really doing it!! This was a scientifically-based threat that occurred with regularity in our home! I couldn't believe anyone could have that kind of power! *This man did* and **THE OUTER LIMITS** was therefore the scariest show of all to me! I shouted to my mom, "Mooooommy!! That man's taking over our television—again!!" She'd just smile and laugh. After a few of these incidents, she explained that this was what a "television opening" was all about. I loved the monsters of **THE OUTER LIMITS** and the other movie things on the Saturday afternoon show. By 1965 and '66, I was "mature" enough to go to



This excised scene from **FRANKENSTEIN MEETS THE WOLFMAN** came from one of the author's favorite fright flicks.

my eyes in awe at the first of many Japanese movies I'd see. This one was **GHIDRAH, THE THREE-HEADED MONSTER**, and Godzilla, Ghidrah, and the others were incredible! All of these movies were wonderful to my youthful perspective...and yes, genuinely scary!!



A new "Frankenstein" strikes in this still from **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**.

theaters (with Dad and a friend) and see my first screen terrors—**BILLY THE KID VS. DRACULA** followed by **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**. Wow! I'm not sure how my dad (who's never been fond of horror flicks) got through it. Again, they were scary enough to suit my buddy and me!

Another trip with an older cousin and my kid brother widened



KAIJU KORNER

FAMOUS MONSTERS

#114: An Appreciation

Column IV:

by Mike Bogue

Long ago and far away, there was no Internet, no G-FAN, no Blogosphere, no smart phone—but there was **FAMOUS MONSTERS OF FILMLAND!**

During the 1960's, FM was a Japanese monster fan's best friend. Yes, other sixties monster mags offered info on Toho movies as well, most notably **CASTLE OF FRANKENSTEIN**. But only FM features Japanese monsters on a regular basis, including filmbooks and copious photos. Consequently, this "KAIJU KORNER" column will be devoted to **FAMOUS MONSTERS #114**, Warren's All-Japanese Giants issue. Come with me now as we travel back in time to the mid-1970's...

Okay, yes I was a freshman in college when **FAMOUS MONSTERS #114** came out in 1975, and though I hadn't bought an FM in over two years, how could I resist the fantastic lure of its cover? There they were—Godzilla and Rodan, skillfully rendered, towering over diminutive skyscrapers (with The Big G looking to be about 800 feet tall). And there was that cover blurb that hooked me big time—"100 PAGE SPECIAL ISSUE FEATURING ALL OF JAPAN'S MONSTERS!" Well, from that point on, this kaiju-fish was landed but good!

I bought FM #114, of course, and read it post-haste. But like the climactic fate of the title creature in **THE MANSTER**, I found myself divided. Some of the contents looked great, particularly the "Monsters from Japan" article by FM editor Forrest J Ackerman that listed more Japanese SFantasy film titles than I had ever seen. But most of the contents were reprints. Even that wouldn't have been so bad, except for the past *kaiju eiga* articles that missed FM #114's reprint cut:

1. Where was the great photo-story on **GODZILLA VS. THE THING** from **MONSTER WORLD #2**?
2. What happened to the wonderful "Giants from Japan" article from FM #30 that paid tribute to special effects director Eiji Tsuburaya?
3. Why a reprint of "The Return of Ghidrah" and not a reprint of **MONSTER WORLD #7**'s article on the first **GHIDRAH** movie?

I mentally shrugged and decided to enjoy what FM #114 *did* have to offer reprint-wise, which was plenty—a filmbook on **GODZILLA, KING OF THE MONSTERS** (from FM #35); an extensive article on **FRANKENSTEIN CONQUERS THE WORLD** with lotsa photos (from FM #39); a photo-story on **MOTHRA** (from FM's #19 and 49); a look at **DESTROY ALL MONSTERS** (from FM #64).

The issue also included a reprint of the four-page **KING KONG VS. GODZILLA** article from FM #51. This film



remained iconic for me even as a college freshman, for although I'd seen it for the first time in 1972 (on late-night TV) and had been mostly disappointed, I still liked the *idea* of the movie. So for me, practically any mag that included a piece on **KK VS. G** was a must-buy. Plus, there was that intriguing claim of a Japanese ending in which Godzilla wins. (Man, how I wished I could see that finale! Of course, I would later learn no such alternate ending existed, though that hasn't slowed down this metropolitan myth's staying power.)

At one point, I had owned all of the FM's from which the above articles were reprinted. But in my contribution to the Bogue Family annual "spring cleaning," as a teenager I had tossed out FM's #35, 39, 49, 51, and many others. After all, I'd outgrown monsters—and if you believe that, I've got some prime real estate on the surface of **MONSTER ZERO's** Planet X I'd like to sell you cheap! (How cheap? Cheaper than keeping Toho Kong in some juice for a year! Cheaper than keeping Rodan in charbroiled meganeura for a year! Cheaper than keeping Green Gargantua in shrieking rooftop singers for a year! [Unless the wads get stuck in his throat.] Cheaper than...well, you get the idea. And if you make a down payment on a crater today, we'll throw in the Controller of Planet X as your personal satellite dish receiver!)

Moving from real estate back to retro monsterzines, FJA's "Monsters from Japan" article in FM #114 featured many great photos, everything from **LATITUDE ZERO to GODZILLA VS. THE SEA MONSTER**. In addition, page 26 showed the hand-drawn film set of a Japanese monster movie depicting how the various effects were achieved. Although the writing on the illustration was in Japanese, the images spoke the

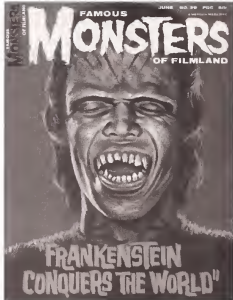
universal language of all kaiju eiga fans.

Prose-wise, the "Monsters from Japan" article both intrigued and baffled this reader. For example, in addition to listing **KING KONG ESCAPES** as a 1967 film, a **KING KONG VS. MECHA-KONG** was listed for 1974. This made me wonder if a sequel to **KING KONG ESCAPES** had been filmed but remained unreleased in America. (Later I discovered there had been no such sequel.)

I was fascinated by the many titles I'd never heard of, such as **ATTACK OF THE FLYING SAUCERS**, **INVASION FROM THE PLANETS**, **THE EVIL BRAIN FROM OUTER SPACE**, etc. I was also curious about **SPACE GREYHOUND** (also known as **INVASION OF THE NEPTUNE MEN**), a title I'd read of before, but had not idea what the actual film was about.

To my delight, several photos appeared from two current Godzilla epics I hadn't previously known about—**GODZILLA VS. GIGAN** and **GODZILLA VS. MECHA-GODZILLA**. The Gigan film apparently included Ghidrah (photo on page 24). I of course hoped these two Big G movies would soon see stateside release (which later they did, albeit under the respective titles **GODZILLA ON MONSTER ISLAND** and **GODZILLA VS. THE COSMIC MONSTER**). Mecha-Godzilla clearly seemed to be inspired by Mechanikong, and it appeared to be a fitting foe for Godzilla.

The most interesting part of the "Monsters from Japan" article was the final section—"Godzilla Rules." Forry related a story of taking 72 children through the fabled Ackermansian, and despite all the ghoulish gems to be found in that genre collector's gold mine, at the tour's end, the kids proclaimed,



"What—no GODZILLA?" No doubt every G fan can relate. (Also of note is that Forry thanks Greg Shoemaker and Bill Warren, among others, for helping him prepare the all-kaiju FM #114.)

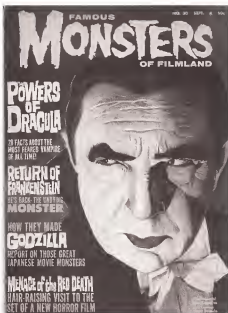
There was also an article on a Japanese television show called **KIKAIDER** (i.e., **KIKAIDA**), about an android that weekly battled various monster opponents. The photos of some of Kikaider's enemies (such as the Carmine Spider and especially the Green Mantis) looked pretty cool. But Blue Kong, featured in two photos, looked hopeless, a bulky, rubber, suitmation simian wearing what appeared to be an enormous dog collar (perhaps appropriate given the pedigree of its costume).

I have kept FM #114 to this day, its combat-fatigued cover evidence of how often I have thumbed through it. After all, how much fun is a monster magazine in "mint" condition, anyway? It's sort of like buying a tennis racket and sealing it unused in a giant baggie.

Because the spirit and substance of *kaiju eiga* haven't changed much from 1954 through 2011, I think many Big G fans can feel as at home with FM #114 in the 21st century as they could have in 1975. It isn't always accurate, but it is just as sincere a valentine to kaiju fans today as it was back then, even if you happen to be a college freshman.

KAIJU KORRECTIONS:

Yes, I take all the blame (and all the shame)—in the first Kaiju Corner column (see **SCARY MONSTERS** #78), I wrote that the Millennium series referred to "the seven Godzilla movies Toho produced between the years 1999-2004." Well, actually, there were only six of them, not seven, and again, I apologize for the error.



VAMPIRES OVER THE MONSTER BASH

by Michael Ramsey, David Hawk and Deborah Painter

The year 2011 was a great one for MONSTER BASH! This year's guests were Ed Nelson (INVASION OF THE SAUCER MEN, ATTACK OF THE CRAB MONSTERS), Veronica Carlson (DRACULA HAS RISEN FROM THE GRAVE, THE HORROR OF FRANKENSTEIN), Norma Eberhardt (THE RETURN OF DRACULA, LIVE FAST, DIE YOUNG), Dawn Wells (GILLIGAN'S ISLAND, RETURN TO BOGGY CREEK), Yvonne Monlaur (THE BRIDES OF DRACULA, THE TERROR OF THE TONGS), Robert Dix (FRANKENSTEIN'S DAUGHTER, FORBIDDEN PLANET), Caroline Munro (GOLDEN VOYAGE OF SINBAD, CAPTAIN KRONOS, VAMPIRE HUNTER), Mark Redfield (DR. JEKYLL AND MR. HYDE, THE DEATH OF POE), Tom Savini (makeup maestro), George Kosana (NIGHT OF THE LIVING DEAD, THERE'S ALWAYS VANILLA), Kyra Schon (NIGHT OF THE LIVING DEAD, THE GREENMAN), Zach Zito (stage performer), Don Reese ("humor consultant"), John Russo (screenwriter, NIGHT OF THE LIVING DEAD), Richard Gordon (producer, THE PROJECTED MAN, FIEND WITHOUT A FACE) and Cortlandt Hull (founder of The Witch's Dungeon). Ultra-famous horror hosts like Count Gore DeVol, Chilly Billy Cardille, John Stanley, Penny Dreadful and Garou, Ormon Grimsby, Son of Ghoul, Mr. Lobo, and the cast of GHOUL A GO-GO wowed the crowd.

The theme this year was Vampires: There Are Such Things! Vampires really made their marks in this years' International Classic Movie Conference and Film Festival.

Some people have special reasons to make the trip to the MONSTER BASH in Butler, Pennsylvania. Some go to the BASH to be with friends they don't get the chance to see more than once or twice a year. Some go to make purchases in the Dealers Room(s). Some go to meet the stars and purchase autographs. And some go to see the rare films and hear the talks. We, like most, go so that we can do all of the above!

FRIDAY

On Friday at noon, Ron Adams as Ron Adams, Mark Stalter as Dr. Jekyll and Leonard Hayhurst as Mr. Hyde, greeted the audience and opened MONSTER



Leonard Hayhurst as Mr. Hyde with make-up by the Reel Majik Team.



Mike Ramsey provides us with a dramatic up close shot of the MONSTER BASH electronic sign visible on Highway 8.

BASH 2011 with the traditional screening of an episode of the NBC-TV series *Hollywood and Stars* titled "Monsters We've Known and Loved."

Cortlandt Hull and Bill Diamond from Monster TV Network gave us a sneak preview of things to come in their upcoming

documentary *The Aurora Monsters and Beyond*, a follow-up to last year's *The Aurora Monsters: the Model Craze That Gripp'd the World*. They had accumulated so much information that they couldn't squeeze it all into their first film. Kevin Burns, producer of fine documentaries like *Spine Tingler: the William Castle Story*, will be in the new *Aurora Monsters* documentary, and so will Zacherley (maybe). They showed a clip from an interview with Bill Munny relating an experience he had with



Alfred Hitchcock during the shooting of the "Bang! You're Dead" episode of *Alfred Hitchcock Presents* in 1961 when he was only seven. You'll have to get the DVD to see it. The BASH audience rolled with laughter.

Frank Dello Stritto, author of *Vampire Over London*, a book length account of Bela Lugosa's stage appearances as Count Dracula, revealed in his talk that Lugosi appeared in a whopping 827 performances from his Connecticut performances in 1927 to his Great Britain tour of 1951.

The *Thriller* episode "Dialogues with Death" was shown. It was a double-feature telecast of sorts with Ed Nelson in a two-story episode with host Boris Karloff.

First aired on December 4, 1961, each story dealt with a unique perspective on death. The first story concerned a sympathetic morgue attendant who had conversations with the recently deceased. The second story depicted the greed of a young man who was willing to desecrate the coffin of a deceased relative to obtain a fortune.

Bob Pellegrino then hosted a Q&A session with Ed Nelson

himself. Nelson had small parts in three first season episodes of *Thriller*: "The Fatal Impulse" (aired November 29, 1960), "The Cheaters" (aired December 28, 1960), and "A Good Impression" (aired May 2, 1961). During the second season, he got to be the lead (next to Karloff, that is). He was thus in four episodes all told. Ed has appeared in cult films like *INVASION OF THE SAUCER MEN* (American International, 1957), *ATTACK OF THE CRAB MONSTERS* (Allied Artists, 1957), *NIGHT OF THE BLOOD BEAST* (American International, 1958), *THE BRAIN EATERS* (American International, 1958), *TEENAGE CAVEMAN* (American International, 1958), *A BUCKET OF BLOOD* (American International, 1959) and *DEVIL'S PARTNER* (Filmgroup, 1961). Ed Nelson gave a lively talk. He received a round of applause when he introduced his wife and said they just celebrated 60 years of marriage just two weeks ago. He said that whenever asked if his wife was in the business, he would say she was a "producer."

"We had six children, 15 grandchildren, eight great-grandchildren and nobody's in jail."

Producer Richard Gordon introduced the 1964 West German/Yugoslavian film *Der Fluch Der Grauen Augen*, whose British title was *CAVE OF THE LIVING DEAD*. It was released in the USA in 1966 with the title *NIGHT OF THE VAMPIRES*.

Two third-season episodes of

Gilligan (Thom Shubilla) and "The Skipper" (Leonard Hayhurst) deliver flowers to Mary Ann (Dawn Wells) at MONSTER BASH 2011. (Photo Courtesy of David Haskin)



Ed Nelson starred with Boris Karloff in a two-story episode of *THRILLER* entitled *DIALOGUES WITH DEATH*.



Gilligan's Island were shown, both featuring BASH Guest Dawn Wells. In each episode, Gilligan (Bob Denver) has monster-ous dreams. In "Up At Bat" (first broadcast September 12, 1966), after he is bitten by a bat, Gilligan dreams he has become a vampire. In "And Then There Were None" (broadcast December 5, 1966), after several castaways disappear, Gilligan dreams that he has become a Dr. Jekyll/Mr. Hyde character and is killing each castaway off one by one. After the screening, the Bashers sang the theme from Gilligan's Island to welcome Mary Ann herself, Dawn Wells. Scott Goettel moderated the Q&A chat with her as she related stories from her shipwrecked years on "the island." Later, "The Skipper" and "Gilligan" joined Ms. Wells on stage.

The annual and traditional Mexican Monster Night got under way and free tacos and burritos were hungrily grabbed up. This year's movie was

one of the most popular K. Gordon Murray televised movies of its kind back in the days of the horror host era. Due to the absence of resident translator Pat "Ghoulchick" Gonzalez this year, Ron opted for the English-dubbed version of *Santo vs Las Mujeres Vampiro*, English title, **SAMSON VS. THE VAMPIRE WOMEN** (Filmadora Panamericana, 1962). Released in the USA in 1963, this early Mexican Wrestler versus monster confection concerned a group of vampire women, commanded by the Evil One to find a successor to the Vampire Queen, as her time had come to step down. The beautiful daughter of a local college professor has the looks The Evil One wants. The bold Mexican wrestler Santo was enlisted to battle the vampire women and to save the girl from becoming the lucky bride of the Evil One. The film was introduced by Mexican movie authority Roberto Cotter, in costume as "Santo," after some good natured banter between him and "Blue Demon."

After the movie, many conventioners couldn't take the late-night hours and departed. But those who remained were treated to David "The Rock" Nelson's vintage movie **WEREWOLF VS. THE VAMPIRE**. After giving away some clothing and delivering an interminable (and hilarious) discussion of his movies, he was carried off stage and out of the room by BASH staff members. Leonard Hayhurst introduced director William "One Shot" Beaudine's **BILLY THE KID VS. DRACULA** (Circle Productions, 1966), starring John Carradine as Count Dracula. This film often shared a double bill with another Beaudine epic, **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**. Following this, the featurette **GAMERA VS. THE CHIDO BROTHERS** was shown. In it, the Chido Brothers, a special effects group that has worked on such films as **KILLER KLOWNS FROM OUTER SPACE** (Chido Brothers Productions, 1988), and **CRITTERS** (New Line, 1986), discussed their take on the Japanese monster men-in-suits movies.

SATURDAY

Stooge authority and TV horror host Son of Ghoul introduced the *Stooge Matinee*. First was a short title *Single Gun Theory* which was edited together as a possible solution to the John Kennedy assassination. Next was a screening of *Nertsey Rhymes*, a 1933 MGM short with the Stooges in 2-strip Technicolor. Last was the rarely seen feature-length film *Time Out for Rhythm* (Columbia Pictures, 1941) starring Rudy Vallee, Ann Miller, Rosemary Lane, and the Stooges, shown with all the musical numbers edited out.

DRACULA (yes, the 1931 Universal classic) was screened with an introduction by Universal historian Rich



Son of Ghoul!



Ghoul a Go-Go Vlad and the Invisible Man feed horror host Mr. Lobo a creepy cream pie on stage at MONSTER BASH 2011.

Scrivani. Most of us probably shall never tire of watching this film. It didn't start the vampire film subgenre, by any means, but it certainly crystallized in our collective minds the conventions of vampire characterizations which continue to this day...and Lugosi's performance is classic.

Ghoul a Go-Go was fun as usual. We bought one of their newest CDs, "Swinging Music for Hopping Vampires." The garage bands featured in Ghoul a Go-Go's show and their CDs are superlative in every way, evoking perfectly the sound of the 1950s and 1960s, and very highly recommended!!

Ballyhoo Productions gave sneak peeks of some of their new documentaries like *Citizen Wood: Making the Bride, Unmasking the Legend* (Edward D. Wood, Jr.). Larry Blamire (*LOST SKELETON OF CADAVRA*) is in this one.

Daniel Horne makes monsters. Yep, you read that right, and volunteers from the audience were asked to come up and help him do so in the presentation "Interactive Art: Daniel Horne, Monster Maker."

THE RETURN OF DRACULA (Grammercy Pictures, 1958) was screened and received much acclaim from the audience.

After the movie, Bob Pellegrino moderated a Q&A session with Norma

Eberhardt, who played Rachel Mayberry in the picture. This being her first convention appearance, she seemed quite amazed that so many people wanted to hear her speak about a film that she did 53 years ago in a period of only 5 days. She revealed that the budget was so low they even wore their own personal clothes. She also related her



Norma Eberhardt brightened many a Grade B film in the Nifty Fifties with her grace and beauty. (Photo David Hawk.)

memories of James Dean and Kenneth Tobey as well as an experience she had having dinner at the home of the Karloffs.

The Quest for Dwight, a film salute to Dwight Frye, produced by Charles Henson, was fun.

MONSTER BASH Comedy Club followed as Don Reese treated us to standup comedy that always pleases. He said he not only wants to come to the **BASH** every year, he needs to come. This sentiment is shared by most everyone there.

The Hammer Girls tribute by Charles Henson was followed by Ron Adams introducing "The Hammer Girls." This impressive trio consisted of three beautiful and elegant ladies: Veronica Carlson, who appeared with Christopher Lee in **DRACULA HAS**



Don Reese cracks up the **BASH** audience.
(Photo Courtesy of Michael Ramsey.)

RISEN FROM THE GRAVE (Hammer Films, 1968), with Peter Cushing in **FRANKENSTEIN MUST BE DESTROYED** (Hammer Films, 1969) and in **THE HORROR OF FRANKENSTEIN** (Hammer Films, 1970). Yvonne Monlaur appeared with Anton Diffring in **CIRCUS OF HORRORS** (Lynx Films/AIP, 1960), with Peter Cushing in **BRIDES OF DRACULA** (Hammer Films, 1960) and with Christopher Lee in **THE TERROR OF THE TONGS** (Hammer Films, 1961). Caroline Munro has appeared in almost too many genre films to keep track of: with Christopher Lee in **DRACULA A.D. 1972** (Hammer Films, 1972), with Vincent Price in **THE ABOMINABLE DR. PHIBES** (MGM, 1971) and the sequel **DR. PHIBES RISES AGAIN** (MGM, 1972), worked with Ray Harryhausen in **THE GOLDEN VOYAGE OF SINBAD** (Columbia, 1973), **CAPTAIN KRONOS-VAMPIRE HUNTER** (Hammer Films 1974), with Peter Cushing in **AT THE EARTH'S CORE** (Amicus/AIP, 1976), in the Italian **STARCRASH** (New World Pictures, 1978), and appeared as a Bond girl in **THE SPY WHO LOVED ME** (Eon/United Artists, 1977). Bob Pellegrino was the lucky guy who moderated this Q&A session with these three ladies. Naturally, they took questions about Peter Cushing and David Peel, as well as queries on what it was like to work with Christopher Lee.

"Sweet, dear man," Ms. Munro said of her co-star in **AT THE EARTH'S CORE**.

Regarding David Peel, Ms. Monlaur had this to say: "Very interesting, and a very good actor, no problem to act with David. Unfortunately, he stopped acting and went to a new career."

"My thoughts on working with Christopher Lee?" Ms. Monlaur began her reminiscences on the actor. "**TERROR OF THE TONGS** was one of the films I did with him. I met him



The Hammer stars Caroline Munro, Yvonne Monlaur and Veronica Carlson gather for a photo session with the Armellino Family's Christopher Lee life-sized Dracula rising from the grave. (Photo Courtesy of David Hawk.)

three years before. I know him better now, out of the movies."

Ms. Carlson offered, "I was a fan of Hammer long before I worked with Lee. No other actor has been better suited for Dracula."

Ms. Munro agreed with Ms. Carlson "Mr. Lee had extraordinary presence. He bit my neck superbly! I was convinced at that time to pursue acting. To study a bit more and take it seriously, as I was afraid of the director, Alan Gibson, a fantastic Canadian director. He was encouraging to me the same time."

Someone asked her what it was like to work with Vincent Price. "That was one of my most difficult roles (as the late wife) in the two Phibes films (**THE ABOMINABLE DR. PHIBES** and **DR. PHIBES RISES AGAIN**). You may laugh, but it was not as easy as it looks since I am allergic to feathers and I had to wear a negligee of feathers and try not to sneeze!"

Following the Hammer girls presentation, everyone headed outside to find a spot in the parking lot or on the grass on the hillside beside the hotel to watch this year's outdoor movie, **BLOOD OF DRACULA** (American International, 1957). The story concerned a young



The **Frankenstein Monster** (Dan Weber in makeup by Jesse Melchior) throws the lever for the outdoor scary cartoons to begin before the main feature.

girl, played by Sandra Harrison, who carolls in a private girl's school that is headed by a woman who conducts experiments in turning young girls into vampires. After the film, Ursula Adams, dressed as Nancy, the innocent girl turned vampire, menaced the audience and the **BASH** staff tossed special glow in the dark *Nancy* Frisbees out to the audience.

Live Theater was the special treat provided us of **DRACULA'S GUEST**, a performance by Zach Zito. We don't know how he does it every year. Zach first introduced **BASH** guest Yvonne Monlaur who treated everyone to Charles Baudelaire's 1857 poem "Les Metamorphoses du Vampire" ("The Metamorphosis of the Vampire") read in the original French text, Carla Laemmle, the 101-year old niece of Universal Pictures founder Carl Laemmle, who spoke the opening dialogue in the 1931 version of **DRACULA** with Bela Lugosi, then gave an introduction via a prerecorded message to Bram Stoker's short story "Dracula's Guest." This story, published with other short stories in 1914 (two years after Bram



Zach Zito performs DRACULA'S GUEST with the help of Veronica Carlson.

Stoker's death), is believed by many to be a deleted first chapter of Stoker's novel *Dracula*. It chronicled the adventures of several Englishmen en route to Transylvania on Walpurgis Night. Zach performed as the travelers with occasion assistance from Yvonne Monlaur, Caroline Munro and Veronica Carlson.

When we seated ourselves in the Ballroom we found sheets of paper with the following instructions: "Greetings, children of the night! You are bid welcome to be my guests this evening, and to join in the festivities of tonight's play. When you hear the cue line, 'There are such things'—and the werewolf's howl-snarl with your flings, dance your skeleton and monster puppets, sway your floating eyeballs, flap your bats, don your vampire capes and ghostly shrouds, and make



After the outdoor showing of BLOOD OF DRACULA the movie comes to life as Nancy the vampire played by Ursula Adams searches for blood.

chilling sounds—and sweet music!—of things that go bump in the night!"

And the audience did so, all right, howling quite eerily.

Winners of the **MONSTER BASH** "Ferry" award this year were Cortlandt Hull and Michael Adams. We wanted eagerly

for the special **BASH** reenactment and screening of "Song of the New Wine" from **FRANKENSTEIN MEETS THE WOLF MAN**, sung by Bob Pellegrino, and the tossing of the toys.

For those who were still awake after midnight there was the **Mystery Movie, CHARLIE CHAN AT TREASURE ISLAND** (20th Century-Fox, 1939) with Sidney Toler as the Chinese super-sleuth Charlie Chan investigating a suspicious psychic at the 1939 World's Fair.

SUNDAY

Author and horror host John Stanley was

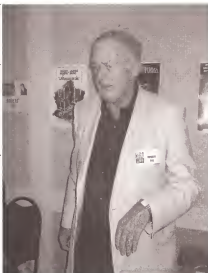
introduced by Leonard Hayhurst. John told about how he became the host of San Francisco's **CREATURE FEATURES** from 1979 to 1984. He also discussed his popular book, *Creature Features Movie Guide*.

The Son of Sam Seare (Dylan Draktenis, son of the publisher of this magazine) premiered his black and white monster movie, **ATTACK OF THE CREATURE**, on Sunday morning. It was the tale of two skateboarding teenagers who find themselves the only defense that Highwood, Illinois has against a giant.... well, we won't tell you any more so as not to spoil it. If you missed the fun movie, go to the **SCARY MONSTERS** web page, www.scarymonstersmag.com

A seldom seen film, **BLOOD OF DRACULA'S CASTLE** (Crown International, 1969), was screened. **BLOOD OF DRACULA'S CASTLE** featured **BASH** guest Robert Dix in the role of Johnny, a servant of Count Dracula (played by Alexander D'Arcy). The cast also included John Carmadine as George. The film was directed by Al Adamson, who directed, among



Vampires invaded **MONSTER BASH 2011** thanks to the annual Armellino Family display.



Here's Robert Dix, who starred in Westerns as well as horror movies. One of the latter is **HORROR OF THE BLOOD MONSTERS**. (Photo Courtesy of David Hawk.)

many others, **HORROR OF THE BLOOD MONSTERS** (Independent International, 1970), also with Robert Dix, and **DRACULA VS. FRANKENSTEIN** (Independent International, 1971) with our beloved Uncle Forry.

Robert Dix then appeared and discussed the film and his impressive career. Ron Adams led the Q&A session. Dix was in a multitude of TV episodes and Westerns as well as such genre films as **FORBIDDEN PLANET** (Metro-Goldwyn-Mayer, 1956), **FRANKENSTEIN'S DAUGHTER** (Layton Film Productions, 1958) and the aforementioned **HORROR OF THE BLOOD MONSTERS**. His new autobiography, *Out of Hollywood*, is a fascinating read.

CHARLIE CHAN IN TRANSYLVANIA, another film from the talented Nichols family, was a hit. Brian Nichols introduced the film.

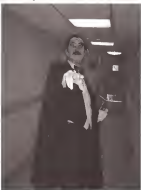
An impressive new monster magazine has debuted in the past

year: *Undying Monsters*, published by Steve Palermo and Dave Davey. They were selling their magazine in the Dealers Room and we met and spoke to them at length about the new mag which is about the monster lifestyle as well as the films and television shows. It is very handsome with glossy pages and the layout is filled to the brim with photos. There's at least one "filmbook" in each issue. Dave's godparents got him **FAMOUS MONSTERS OF FILMLAND #17** when he was seven years old. The Warren Publishing Company periodical was his inspiration, and he first started to think about a magazine 20 years ago. Dave made a happy discovery in the person of monster fan Steve Palermo, a research chemist at the same laboratory Dave works, and they teamed up to print up 500 copies and get a table at the **CHILLER** show last Halloween. Now they have two issues out.

We learned something at the 2011 **BASH**: monster fans are putting monsters to more practical use than simply using their images to adorn a wall or a tabletop. We bought mummy and Dracula coasters for our drinks at dinner. What is next: monster dishes and monster cutting boards? If someone makes them and they can be used, we will buy them because we like looking at monsters while we eat healthy food!

We had a great chat with George Kosana, who played the sheriff in the horror classic **NIGHT OF THE LIVING DEAD** (Image Ten, 1968) and worked as production manager for the film. He is an award winning photographer and author.

SCARY MONSTERS columnist John Skerchoek (aka Dr. Johnny) could not be present for the full weekend due to work commitments. But he made certain that he stopped by to say hi to us. We bought his cool book on the legendary horror host Dr. Shock,



Count Gore DeVol bids you welcome or in this case, farewell until next year! (Photo Courtesy of David Hawk.)

The Frightful Dr. Shock!

No one wanted to leave the **MONSTER BASH** but we had to do so eventually. You know you've sadly returned to the real world when you go to the store looking for a DVD and find

SUNSHINE CLEANING and THE OPEN ROAD instead of **COUNT YORGA, VAMPIRE and BEAST WITH A MILLION EYES**. Be sure to bring your pith helmet and tranquilizer darts to next June's **BASH**, again at the Days Inn, June 22 through 24, because it will be the **PREHISTORIC MONSTER BASH** and you want to be sure you can capture one of your favorite big beasts to take home!



Steve Palermo (left) and Dave Davey are the publishers of UNDYING MONSTERS magazine. (Photo Courtesy of Deborah Painter.)



Science fiction and horror theme fry pans were sold at the MONSTER BASH. Once painted, the pans are for display only. (Photo Courtesy of Deborah Painter.)



NIGHT OF THE LIVING DEAD actor and production manager George Kosana clowns around a bit. (Photo Courtesy of David Hawk.)

To Love A Vampire

5. Hearts Apart

by Bob Statzer

In her room at the academy, Christine turned up the flame in the lamp on the desk. The soft warm light made the pointed roses on the lamp's frosted glass glow cheerfully, sending the shadows of the chamber back into the corners of the room. Sitting in the chair, Christine opened the lap door of the desk and pulled out the miniature portrait of Van Helsing she kept there and laid it near her elbow so that she could glance at it as she worked on her daily reports. For several seconds the only sound in the room was the scratching of her pen against paper and the welcome crackle of the fireplace. Then came a gentle knock at the door.

"Come in," Christine called.

The door opened to reveal Teresa Snell, the wife of the headmaster, standing in the corridor. Although she could see no one else, Christine was dimly aware of someone in the shadows behind the older woman.

"Frau Snell," Christine greeted her with a slight nod of her head.

"Christine, we have a visitor," Frau Snell said, stepping inside the room to allow a young woman come in behind her. The girl appeared to be Christine's age, and her dark eyes glistened in the lamplight, which gave a fiery tint to her Auburn hair. "This is Countess Karnstein."

"Please," the girl said, visibly uncomfortable with such a formal address, "call me Carmilla."

"I didn't realize any of the Karnsteins were still living," Christine said, only to quickly correct her lack of decorum by adding, "I mean, I didn't realize any of them were still living in this area."

Carmilla smiled, but there was something slightly harsh in the expression. "It is an old family, and our numbers are few these days."

Frau Snell patted Carmilla on the shoulder. "Well, they do say quality is more important than quantity. Carmilla's aunt is considering enrolling her niece here with our academy next season, and has written us to ask if she might stay on for the next few days to see if our resources will meet her needs. I was wondering, Christine, if she might room with you during her visit...?"

"Of course!" Christine stood and took Carmilla by the hands. "It will be wonderful to have someone to talk to at night."

"Excellent!" Frau Snell beamed. "I'll send word to Countess Bathory that you are to be our guest."

Christine frowned and she suddenly felt as if she were far away, only faintly aware of the room around her. "Bathory?" The name was familiar and, while she was sure she should know it, it remained a dim and distant memory.

"Do you know my aunt?" Carmilla asked.

"No, of course not." One of Christine's hands went to her forehead while the other clutched the back of her chair to steady herself. "How could I?"

Carmilla stepped forward, her face full of concern. "Are you unwell?"

"I'm fine...I just..." Christine's voice trailed off.

"You just eat like a bird," Frau Snell insisted, helping Christine back into her chair. She turned to Carmilla and added, "Her young gentleman is coming to call for her this evening, and she hardly

touched her dinner. No doubt trying to keep herself pale and thin in hopes he'll find her even more attractive."

Carmilla smiled, her eyes focused intently on Christine. "I think she looks as beautiful as a China doll." Her hand went out to gently caress the girl's cheek, only to quickly pull it away as Christine shuddered under her cool touch. "But much softer and warmer." Catching sight of the miniature portrait on the desk, Carmilla picked it up. "Is this the young gentleman for whom you're risking your health? I must admit I admire your taste; he is handsome enough to inspire hunger."

Frau Snell shook her head. "In my day, a girl didn't starve herself. A good man appreciates a healthy woman. Your young Van Helsing may be studying to be a doctor, but the last thing he'll want is for his wife to become his first patient. Besides, a woman who looks hungry looks like she can't cook. What if you pass out in the theatre?"

"You're going to the theatre?" Carmilla asked, her excitement showing in her eyes.

"Yes," Christine returned her smile.

"If you can call that sort of thing theatre," Frau Snell said, rolling her eyes. "What is it you're going to see, *The Flying Dutchman*?"

"Faust," Christine corrected her.

"Either way, it's hardly a suitable subject for an entertainment. All those ghosts and goings-on..." Frau Snell left the thought unfinished as she turned to leave. "I hope Carmilla's first night with us won't be spent saving you from nightmares."

"You needn't worry about that, Frau Snell," Carmilla said, slipping a protective arm about Christine. "With me here, she'll have no need to fear more dreams."



The snow whirled in a wintry waltz about the streets as the carriage pulled up before the theatre. The two passengers hardly noticed the crisp cold air, which evaporated before the gaity that greeted them. The lights and color of the place and its patrons in their evening best spilled out into the night, a pool of warmth in a sea of ice. The carriage had barely stopped when Abraham Van Helsing vaulted out, motioning for his companion to follow. Christine started to step down from the vehicle, then paused and extended her hand to him. Rather than take her offered hand, Van Helsing grabbed her by the waist and spun around, depositing her on the walk. Her feet on the ground, Christine found her hands clasped in his and he danced her up to the entrance of the theatre, oblivious to the stares of the others waiting to attend the performance. The young couple burst into laughter and Christine pressed herself closer to him.

"You seem more like yourself tonight, Bram." She caressed his face with one gloved hand. "I was beginning to think you had forgotten how much fun we used to have together."

"Well, if I ever do forget, make sure you remind me."

"Shall I tell you, or show you?" There was a look of hunger behind the humor in her eyes.

Van Helsing sensed where the conversation was leading. "We'll discuss that later." Taking Christine by the elbow, he led her through the main doors and into the foyer of the theatre. "I am still amazed that you would want to see *Faust*."

"I thought it was the only cultural piece I could coax you into taking

me. I can never show my face at the opera again...not after you fell asleep and the tenor had to sing over your snoring."

Neither noticed, in the street behind them, the large black coach stopping before the theatre. Dismounting from his perch at the rear of the vehicle, a footman stepped to the side of the carriage as the door swung silent open. "Patience, Elga" came a voice from within.

"Yes, Aunt Elizabeth," sighed the disembodied reply.

The footman reached up to aid his mistress and Countess Bathory stepped out, her eyes and ears taking in every sight and sound. After a moment's pause, she stepped to one side to allow her niece to join her. As the servant closed the door, Bathory asked, "You did secure a private box?"

"Yes, Countess," the footman bowed his head. "Three chairs, just as you instructed, in hopes that Lady Carmilla would have been well enough to accompany you. The tickets are being held at the box office under your name."

With the countess in the lead, Elga and Elizabeth entered the theatre. Even as she glanced about, smiling and speaking pleasantries to the ladies and gentlemen who greeted her, Bathory's attention was never far from Van Helsing and the young girl on his arm.

"He's very handsome," Elga observed. "His eyes are always laughing."

"Who, dearest one?" Bathory's tone was casually inquiring, to cover her concern.

"The young man ahead of us, the one called Van Helsing. He was at the morgue the other night." Elga turned to look at her aunt and asked, "He's why we've come here tonight, isn't he?"

"What makes you say that?"

"You've taught me not to believe in coincidence. He is here, and so are we. Besides, how many times can you sit through *Faust*? Any lesson it could teach is long lost to us."

Bathory hugged the girl. "You see so much more than you say. You were always quiet, always thinking. Yes, Van Helsing is why we came tonight. I need to know why they stole Sander's body; I need to know how much they know and if they are a threat to us. And you are right, *Faust* is dreary re-crossing of old paths. Perhaps if it were presented as an opera..."

"A musical *Meinshophelphes*?" Elga sounded skeptical.

"Why not? If the tale can't enlighten, it could at least entertain. Perhaps your pen should be the one to set it to music."

Elga shook her head. "It's not the sort of tale I'd find appealing. Besides, how many operas have been written by women?"

Bathory took her niece's chin in one hand, tilting her face up until the Elga's gaze met her own. "You're hardly a common girl, are you? And you've had centuries to perfect your skills. Remember that piece you started to compose and played for us when we were in France, just before the Revolution? Even Carmilla was moved to tears."

"The blood stained her dress."

"Yes, well white is hardly her color, is it? But your work was magnificent; you really should finish the piece. Who would have thought Joan of Arc could be so enthralling?"

"Who would hear it?"

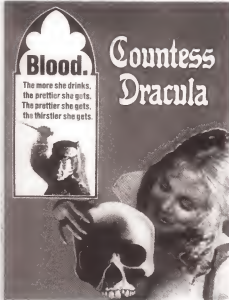
"There may come a day when we will no longer have to hide in the shadows. I have been looking into purchasing property in London, a city that has long forgotten many of its superstitions. We could move about there free of suspicion."

Elga's features brightened at the thought of travel. "What about the Americas?"

"Not as luxurious as London, but it would certainly put enough distance between us and General Spielsdorf." Bathory considered the suggestion. "I had not counted on him pursuing us so far from Styria. He had too much influence there, and there were too many people who remembered the old days and the old ways for us to be safe. But here the general has no political backing or official status, which gives us an advantage. This is our last line of defense; if we cannot defeat him here, we may have no other choice but to go into exile."

"Why not go away now and lose ourselves in the New World or some other remote spot? Why risk another confrontation?"

SCARY B1! THE SCARES CONTINUE IN 2012! 042 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



20th Century Fox Presents A COLUMBIA PICTURES PRODUCTION

COUNTRESS DRACULA

Starring INGRID PITT • NIGEL GREEN • SANDOR ELES

Produced by ALEXANDER PEARL (Screened by PETER SASSO) Screenplay by JEREMY PAUL

Color by DeLuxe

Bathory patted Elga's hand and smiled reassuringly. "Because it means spending the next few years waiting, wondering if we've really eluded Spielsdorf. After what Carmilla did to his wife and daughter, he's too determined and too dangerous. We would never rest easy until we knew he was dead."

Elga lowered her eyes, her voice growing soft. "And what of Van Helsing?"

"He's a bad influence on you," Christine was stying as an attendant took she and Van Helsing's cloaks. "When you and Wellington are together, you forget I even exist. The two of you vanish for days on end, usually coming back with your pockets empty and your heads bloated with beer. And it seems to be taking you longer to recover, these days."

"Have I really been that inattentive, lately?" Van Helsing tried to look properly apologetic.

"Sometimes you seem so different from the Bram I first met and fell in love with. I almost feel like you'd rather spend your time with your friends at the university. Are you bored with me?"

"No, of course not. How could I be bored with..."

Christine cut him off. "Is there someone else?"

"Don't be silly. You've just said I'm with Gerald at all hours, so how could I possibly have time for a mistress?"

"Sometimes you make me feel like I'm the mistress, spending time with me only when you have a few moments to spare. It has to change, Bram. Promise to make more time for me." She squeezed his arm tightly. "Promise me."

Deep down in her eyes, Van Helsing could see the pain she had been feeling. Making it worse was the realization that, before the night was

through, he would have to tell her about his suspension, as well as the journey he and Wellington were about to start. The bell sounded, announcing the performance was soon to begin, and Van Helsing took Chris by the arm to lead her up the steps to their box, only to bump into another patron as she was about to mount the stairs.

The woman, richly dressed in a shade of blue that accented her golden tresses, had her face hidden behind her fan, but her peering eyes pierced into Van Helsing's soul, and he felt sure that—should they ever meet again—he would recognize their sapphire stare. "Forgive me," he managed to stammer, repressing a shudder. "If I were to pay as much attention to where I'm going as I do to where I've been..."

"Forgive me," Countess Bathory insisted. "I am to blame."

Van Helsing bowed as Bathory nodded graciously, lowering her gaze as she moved past the couple.

"There are more graceful ways to make the acquaintance of a woman than to collide into her," Christine observed.

"I was momentarily blinded by your beauty."

"Oh." Christine's voice was dubious.

"Jealous?"

"No," Christine teased in droll, dry tones. "Who else could possibly have the patience to tolerate you? Besides, she's too old for some schoolboy."

"Now how do you know how old she is? Her fan hid half her face!"

Christine looked off in the direction the woman had gone. While she had given no sign of recognition, the girl felt as if she should know her. That voice and gaze reminded her of someone, possibly someone she had seen in a dream. "There was something about her eyes...the weary look you see in someone very old."

"Nonsense. There was enough of her visible to see she's no crone. She's probably just tired, or recovering from a recent illness. I'll wager she's barely thirty."

"She's well past forty," Christine retorted.

"Look at her complexion; she's still full of bloom and blood. There's some bite left in her."

Christine cocked a questioning eyebrow. "I thought you said her face was half hidden?"

"You forget, I am training to be a doctor."

"There are times you certainly seem to forget it."

Van Helsing ignored her. "Observation of minute details is the greatest tool in the art of diagnosis."

"Well, you are a master of the minute, I'll give you that."

"And I admire your dancing as well." Van Helsing kissed her hand and gave her a playful twirl. "You glide across the ballroom like an angel in flight."

"I said you were a master of the minute, not the minutet."

"Any dance will do, so long as I'm dancing with you."

Neither could keep a straight face any longer, and both began to laugh. "You are beyond any hope of redemption."

"Is that why you've brought me to see *Fanshi*?"

The second bell sounded, and the lights in the lobby were lowered.

"Quick!" Christine hissed with a quick kiss on Bram's ear. "We'll miss the opening."

Breathlessly they raced up the steps to their seats in hopes of reaching their balcony before the house lights were dimmed. Settling onto the soft, red velvet cushions of their chairs, Van Helsing looked across the audience while waiting for the curtain to go up. He heard Christine's whisper at his elbow, "How rude!"

Concerned, he turned to her. "What?"

"Those two women in the next box, do you know them?"

The lights were going down. Leaning forward to get a better look, Van Helsing was unable to see either girl's face, as they were bent close, talking animatedly amongst themselves. Yet there was something about the fair-haired woman—could she have been the one he had bumped into on the main floor? Suddenly she looked up and, as their eyes met, there seemed to be a flash of light, like he had once seen in the eyes of a wolf that had strayed close to a bonfire. The music began, and Van Helsing dismissed the moment as a trick of the

theatre's light. He shook his head and said, "No, I've never seen them before. Why?"

"They were staring at you."

Bram laughed. "If they were staring, it would have been at you, wondering how anyone could look so beautiful outside of a dream."

"Aren't you the charmer?"

"No, just charmed—or should I say bewitched?—by you."

"If I thought it would keep us together, I might turn to witchcraft."

"Would you whisk me away on your broom?" Van Helsing asked.

"You need more whisking than whisking."

A sharp "Shhh!" from nearby ended any further exchange.

During the course of the play, as Van Helsing found himself toying more and more with the idea of stealing a kiss from Christine in the darkness of the theatre, a velvety voice whispered in his ear, "Be careful, someone watches you." He turned to Christine and whispered, "What?"

"I didn't say anything," she replied with a puzzled look, shaking her head.

"But you must have. I heard a voice warn me to be careful, that I was being watched."

"Sounds like your conscience is catching up with you. And while it would certainly benefit me to have you watched, I'm not likely to warn you about it, am I?"

"I thought your woman's intuition was warning you about what I was thinking."

"And what, exactly, did you have in mind, Mr. Van Helsing?"

"This." He leaned closer to kiss her.

"Bram!" she meekly protested, raising her fan to shield their faces from anyone who might look their way.

In the next box, as Bathory watched the stage, Elga watched the activity in the neighboring balcony. She was a little startled, and, as assumed, as the jealousy she felt at the intimate exchange between Van Helsing and his fiancée. After all, she had no claim over him. In life she would have, upon returning home, gone straight to her room and cried hot bitter tears of disappointment. But now she found herself suddenly thinking other thoughts, thoughts of hunting and hating Van Helsing's mortal mistress, and the excitement those thoughts brought her made her afraid. How easily her rival might be disposed of. But how to do it and spare him any pain? Elga forced the feral feelings aside. It was not right, they deserved as much a chance at life, and to live, as she had once wanted. Unfortunately, fate had other plans for her.

"What is it, dearest?"

Elga snapped out of her reverie at the sound of her aunt's voice. "Nothing." She could barely hear her own reply.

Bathory turned to study her niece. Taking Elga's chin in one hand, she turned the girl's face firmly toward her. Concern knitted the Countess' brow. "Are you falling in love, my child?"

Until she spoke, Elga had managed to keep her feelings in check. But, as the single word "Yes" came out, so did the tears, trickling crimson drops that burned as red-hot as their scarlet color seemed to indicate. "Aunt Elizabeth..." Unable to finish the thought, she buried her face in Bathory's bosom, sobbing silently as the tears of blood poured forth freely.

Bathory held Elga, patting her shoulder as she spoke soothingly. "Poor child, I keep forgetting you never really knew love in life; never got to walk hand-in-hand in the sunset with someone special, or share an early breakfast, basking in the warm summer sun a sun that seemed dim compared to the glistening in a lover's eyes." She lowered her face to kiss the girl's head reassuringly. "So old, and yet still so young. You know, you *could* have him if you wanted."

Looking up, Elga shook her head fiercely. "No, not like that; not Carmilla's way. I want him to *want* me."

"I didn't mean mesmerize him or manipulate the man like a marionette; there's no satisfaction there."

"I couldn't kill her, not if it hurts him. He looks so happy with her."

Bathory laughed softly and pressed Elga closer to her. "You forget how much time is on our side. They will grow old, she will grow old

while you remain unchanged. You could restore him, make him young again...make him one of us."

"I thought we could never become younger than we were at the time of our death!"

A sudden harshness filled Bathory's eyes. "Who told you that? Carmilla?" Elga's silence confirmed the countess' suspicions. She's been in the library again. The two of you must realize those books are incomplete and inaccurate. They were written by men, mortal men embracing superstition and speculation as fact. Knowledge of our nature is key to our survival. I will not have the two of you risking our safety because of some dim-witted academic's misinformed musings."

Although she heard Bathory's words, Elga's attention was once more on Van Helsing and Christine. With so many conflicting thoughts and feelings flowing through her at once, her head was in a whirl. She wanted to get away from there, away from the sight of them together, so she could think. "Can we go now?"

"Yes, I think the night air would do you good."

As the two left, they passed the entrance to Van Helsing's balcony. Elga held back, pausing to peer in at the young man. Sensing a new presence near him, Van Helsing shifted in his seat to see if anyone had joined them and found Christine already looking towards the door. Following the girl's gaze, he noticed Elga in the outer corridor. As their eyes met, the vampire hurried to catch up with her aunt.

"Carmilla?" Christine whispered to herself, immediately struck by the girl's resemblance to her new roommate.

Van Helsing turned toward her. "Who?"

Here reverse ending as she remembered the glance that had passed between the girl and Van Helsing. Christine turned on him. "Bram, who is she?"

"I'm sure I don't know."

Feeling bitter and betrayed, Christine left the balcony in a swirl of skirts. After a moment of indecision, Van Helsing followed in pursuit. He made his way down to the lobby, but his fiancée was nowhere in sight. He noticed a hurried attendant hurried toward the exit to the street, calling out, "Mademoiselle, your wrap!" Van Helsing dashed past him, snatching the girl's garment from the man's hand. He was only vaguely aware of the fellow's voice calling after him, "A moment, sir; your cloak!"

Standing in the middle of the street stood Christine, fists and teeth clenched. "Whore! Where are you?" As Van Helsing stepped up to quiet her, she vented her anger at him, pounding against his chest with lessening strength as she cried, "Damn it, who is she?"

Van Helsing held her close to him, partly to calm her, partly to keep her from hitting him again. "I don't know her, Chris, I swear."

"Well she knows you."

"What makes you say that?"

"I can feel it, I can see it in her eyes when she looks at you." Christine looked up into Van Helsing's eyes, trying to read what feelings might be there. "Is that why you were so agreeable to this evening?" Is this why you didn't stand me up again tonight, to keep a rendezvous with this girl? You can't have us both, Bram."

Van Helsing looked up at the sound of an approaching carriage. Recognizing the vehicle as a cab, he hailed the driver. Looking back at Christine, her dark eyes seemed to grow even darker, as if reflecting her feelings. "So which of us will you be with tomorrow?" Her voice was calm, but cool. The horse and carriage pulled up and Van Helsing motioned for them to wait. The driver seemed to sense the strife, and touched his hat in acknowledgment.

"Countess Dracula" The Original Human Vampire!

Count Dracula is in the clear and pardoned. Blame for the gruesome vampire myth that has chilled the blood of horror fans, goes after all, to a woman! The evil woman responsible was Countess Elizabeth Bathory, who lived in a remote part of Hungary early in the 17th century. She was evidently obsessed with blood after discovering that her skin appeared more youthful and whiter, after it had been splashed with a young girl's blood. In 1610 she was arrested and the bailiffs found the bodies of three badly tortured girls in the dungeons of her castle. The exact number of girls she is responsible for killing is unknown but some reports blame her for the death of more than 600.

"Countess Dracula" is the first horror film to be based on fact, not on mythical vampires and tales of the supernatural. It takes a deeper look than usual at the characters in a horror film and concentrates not on supernatural doings but real people who lived 300 years ago. A departure from the regular formula for horror films, it results in a terrifying and disturbing tale of the macabre.

Ingrid Pitt plays the title role and gets strong support from a distinguished cast including Nigel Green, Sander Elés and Maurice Denham. The chilling film was produced by Alexander Paal, directed by Peter Saddy from a screenplay by Jeremy Paul.

"Countess Dracula" is being

presented with the equally frightening "Vampire Circus." Both are Hammer Productions being released by 20th Century-Fox and are particularly suited for those movie goers who like motion pictures that thrill, chill and shock-it-to them. The Theater promises a real treat starting in the frightening form of this twin-terror film program.



Still #CD/6

Mat 1A

The aged Countess Elizabeth (Ingrid Pitt) prepares to bathe in her fountain of youth, the blood of young women, in this scene from the terrifying "Countess Dracula" which 20th Century-Fox is releasing in combination with "Vampire Circus." The all new double-shock program opens at the Theatre.

Van Helsing felt the muscles of his jaw tighten with tension. Taking Christine by the shoulders, his grip and voice both firm. "First of all, I have never been with that girl. Tonight is the first night I have ever seen her. Secondly, the only person I'm going to be with tomorrow is Gerald. I have to go to Klaus—"

The look Christine gave him was colder than the night air as she shrugged his hands from her shoulders in fury and frustration. "Maybe you're engaged to the wrong person."

"We're trying to save what little is left of our academic career here."

"I thought your mysterious expedition the other night was supposed to take care of that."

"Something went wrong."

"It always does. I mean, that's been the story of your life, hasn't it? Everything is always 'later' with you. Let me tell you something, Bram, neither of us is getting younger. Nobody stays young forever,

especially living the life you live. We all grow older every minute of the day. Look at how many days and nights of your life you've wasted...and I've wasted mine, too, waiting on you." Christine's eyes glistened in the lamplight, shimmering from the tears she tried to fight back. In spite of the effort, she soon felt the stinging stream on her cheeks.

"Chris, things are really in a mess right now; I don't know how to begin to explain what's happened in the last two days. I'm not even sure if I understand it all, myself. Gerald and I have been suspended again, this time for the year."

Between her tears, Christine managed to laugh, until her shoulders shook as much from mirth as from her sobs. "Imagine that! You expelled? How messy does this make? You've got a brilliant brain, Bram, if only you'd learn how to use it. You've gone far, partly by cunning, partly by coming, and maybe a little by luck. If you'd spend half that energy and thought actually applying yourself, I can't begin to imagine what wonderful things you might do. There's so much talent being tossed away. It's time to grow up, my love." She kissed him gently on the cheek, then climbed into the cab. Van Helsing started to join her, but she held him back—gently but firmly—with one hand.

"This is as far as we go together," Christine said. "You've spent so much of your life focused only on yourself. Almost everything you've done has been out of greed. I put up with it for a long time, because I thought it was something you needed to get out of your system. But it doesn't get any better, it just keeps growing. The world doesn't revolve around you...or me...or anyone else. I thought, after the trouble you got into in Scotland, that once you were accepted here at Buda-Pest you'd settle down, start becoming responsible. I want a home, where there'll be someone to share my life with. I want to see my husband's face just before falling asleep; I want to wake up to the sound of his voice. I want to have children; little eyes that look up to me for love, little hands that reach out to me for guidance, voices that call to me to make the pain stop when they're sick. I'm sorry if I've wanted or expected too much from you, or made too many demands on your time; I didn't mean to love you more than you were ready to be loved. But this time it's over. I can't stand the emptiness I feel when I wake up, or the pain inside me at night, as if someone has torn my heart out. I'm tired of being alone...and I'm tired of being hurt. Goodbye, Bram."

Shutting the door behind her, Christine rapped on the ceiling of the cab, signaling the driver to move on. The vehicle lurched forward, and she buried her face in her hands.

As the cab pulled away, Van Helsing was not sure which burned him more, Christine's words or his own tears. A breeze blew the loose snow from the rooftops, and one crystalline cloud thickened, taking on a female form that hovered overhead. Unseen by the medical student, Carmilla watched as Van Helsing slowly set off on foot towards his rooms. The frozen phantom followed, silently gliding over him like an arctic angel before dissolving back into the billowing snow that drifted across the city.

Several streets away, Elizabeth Bathory stood outside her coach, well out of Van Helsing's ability to see or hear her. The conversation that had just passed between the medical student and his fiancée interested the countess as much as it had Christine, but for entirely different reasons. Joining Elga inside, she motioned for her driver to take them home.

Settling into the seat across from her niece, Bathory smiled. "They plan to go to Klausenburg." Elga looked up, puzzled. The Countess gave the girl an encouraging wink. "They're not sure what they're looking for or where to look for it, so extreme measures may not be necessary."

"And General Spielsdorf?"

"His interest in our two young friends appears limited to their encounter with Sándor, but I think we can use that interest to our advantage."

Elga frowned, worried by her words. "You want to use the boys as bait, to lure Spielsdorf out into the open?"

Carmilla



Joseph Sheridan Le Fanu

The Countess nodded. "The way Spielsdorf used you." She looked out at the darkened windows along the street as they moved through the sleeping city. Glancing slyly back to Elga, Bathory's smile broadened, showing the tips of her teeth. "I know a handsome young man in need of a nurse."

"Bram—you mean Van Helsing?"

"Yes."

"Has he been hurt?"

"Yes."

"Is it serious?"

"Yes, I've even known men to die of such an affliction." Bathory felt a touch of guilt at teasing the poor girl, especially when she noted Elga's anxiety.

Elga leaned forward, filled with fear for him, and gripped Bathory's knee tightly, oblivious to her suddenly sharpened nails. "Oh, Aunt Elizabeth, what is it? What happened to him?"

Bathory winced as the talons tore at her dress and flesh. Elga had always worn her heart on her sleeve. Patently pulling her niece's hand away, only to lovingly clasp it in both of her own, the countess bent close to Elga and confided, "He has a broken heart." Kissing the younger girl on the forehead, Bathory sat back in her seat. "I believe this might prove the perfect opportunity to bring Van Helsing into our little family."

"What about his fiancée?"

"Carmilla may have her."

Next Issue:

Chapter 6. A Silken Web.

REVISITING A LOST WORLD DRIVE-IN CLASSIC: THE LAND THAT TIME FORGOT

by Dan Brenneis

When I think back about growing up as a young kid during the fun, innocent days of the drive-in movie era of the 1970's and 1980's many wonderful **MONSTER MEMORIES** come flooding back to me concerning spending important quality time with my family and friends while also enjoying many horror, science-fiction and fantasy films up on the big screen being back-lit by a starry warm summer night sky. Of course, no drive-in movie experience would ever be complete without enjoying the essential complimentary food items like pizza, hot dogs, hamburgers, soda pop, candy and ice cream while enjoying the great weather outdoors! But then, the reason we all go to the drive-in in the first place is to catch the great movies being shown there every weekend.

Thinking back, I can remember many times when my wonderful father would take me to the old Memphis Drive-In located in Brooklyn, Ohio during many Friday and Saturday

evenings to check out the latest scary movies. Since my mom was working weekends a lot, these opportunities gave me and my dad a chance to "bond" together as father and son while having some fun together at the

same time. The only challenge issued between us was to see which one of us would get tired first and "crash" (fall asleep during one of the movies). The loser not only would miss out on some of the movie(s) but would then hear about it all the way home (if it happened)! Needless to say, neither of us fell asleep very often at the drive-in! And with the great titles they would play, there was NO excuse to doze off anyway.

Some of the memorable, classic titles we saw back then included: **BLACULA** (1972) and **DRACULA** (1979), **THE ABOMINABLE DR. PHIBES** (1971) paired with **DR.**

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TERROR'S HOUSE OF HORRORS (1965), director Bert I. Gordon's classic double bill of **EMPIRE OF THE ANTS** (1977) and **FOOD OF THE GODS** (1976), the haunted house thriller **BURNT OFFERINGS** (1976) paired with Roger Corman's **DEATH RACE 2000** (1975), the bigfoot movie **SNOWBEAST** (1977) teamed with **THE DARK** (1979), the occult thriller **THE DEVIL'S RAIN** (1975) paired with

DRACULA'S DOG (1978) and the star-studded disaster thriller **METEOR** (1979) teamed up with the schlock classic **THE GIANT SPIDER INVASION** (1975). We also managed to see the disappointing, over-hyped 1976 remake of **KING KONG** starring Jeff Bridges, Jessica Lange, Charles Grodin and John Agar! But for all the fun, great and sometimes, not so great, movies we saw together at the drive-in, TWO films ultimately stick out from the rest, which to this day, still leave a bevy of great childhood memories embedded forever in my mind—these films are **THE LAND THAT TIME FORGOT** (1975) and its sequel **THE PEOPLE THAT TIME FORGOT** (1977).

Produced by Amicus Productions Limited, a British film company founded by Milton Subotsky and Max J. Rosenberg which specialized in making horror, science fiction and fantasy films, both of these films proved to be very popular with young children and genre enthusiasts on both sides of the Atlantic Ocean as well as around the world. **THE LAND THAT TIME FORGOT**, although somewhat troubled by production and budget problems, was released during the summer of 1975 and eventually made \$2.5 million in the United States and was the 14th biggest film in Britain that year in terms of profits made stateside. Its fantastic worldwide successful box office receipts and mostly positive word-of-mouth reviews encouraged Amicus Studios to decide to film a sequel called **THE PEOPLE THAT TIME FORGOT**, which takes up where the original left off, and ultimately, puts a fitting conclusion onto the interesting events that occurred during the events of the first

well as all the important and major cast members. Certain film technicians will also be discussed as well, when deemed important and/or appropriate. The ultimate result of this article, I hope, is that the audience will gain a greater true sincere appreciation of this underrated adventure film within the era in which it was made.

THE LAND THAT TIME FORGOT

The Story

This film starts out with a shot of a round canister being thrown over a huge cliff into the rough waters of the ocean below by someone yet to be revealed. The canister is carried by the strong oceanic currents across thousands of miles until it comes to rest on a rocky shore off the coast of Scotland at the end of the year 1917. This is where an old seaman picks up the strange canister from the beach and opens the container up, revealing a series of handwritten notes which tell a strange but true tale of the unbelievable events the befell a group of survivors of a torpedoed British supply ship by a German submarine during the first World War. This is where the film begins to be narrated by the lead hero and protagonist of our story, American sea captain Bowen Tyler (played wonderfully by Doug McClure). It is through his eyes, so to speak, that we see all of the action unfold while watching this story.

The film starts with the events of the afternoon of June 3rd, 1916, a little after 3:00 P.M. A British supply ship carrying a mixture of English and Americans along with war munitions is sailing on the Atlantic Ocean. All of a sudden, a German U-boat has sighted them and decides to torpedo and sink their ship. After their ship has been sunk, a small group of survivors led by Bowen Tyler manage to make it into a few lifeboats and start looking around for others to rescue. Unfortunately, everybody else on board the ship has perished. With no food supplies on board and very little water to drink, the survivors are in deep trouble. Unbeknownst to them, the German U-boat decides to surface nearby in order to recharge their batteries. Tyler and the others manage to hear the noises of the submarine surfacing and decide to hatch a daring plan to board the enemy submarine, capture the crew and then take command of the U-boat. They succeed in doing so with a minimum of casualties and trouble inflicted upon their crew, and prepare to steer a course for American waters.

During this time, we get to meet the enemy, including German



film. Although considered by some critics and fans to be a sharp drop-off of quality from the first film (primarily due to the poor special effects) this sequel actually made MORE money than the original did (\$3 million)! Interestingly enough, this film was the last one produced by the studio. These 2 films, together with **AT THE EARTH'S CORE** (1976) can be considered to be called "The Amicus Edgar Rice Burroughs Trilogy" named for the famous author who wrote the novels upon which these films are based upon.

In this article, I will summarize the events of the first film and then discuss the strengths and weaknesses of the movie. The famous novelist Edgar Rice Burroughs will be briefly discussed. I will also give information about the director, as



Captain Von Schoenvorts (portrayed nicely by John McEnery) and the smooth, slimy Dietz (played with real zest by Anthony Ainley). The slimy Dietz manages to first sabotage the radio, and then a little while later, monkeys around with their compass, which ultimately leads them to discover the lost world of Caprona. He is in many ways, the true villain of this picture. Especially when analyzing this movie after one viewing. Captain Von Schoenvorts, although initially seen as a nasty individual in the beginning of the picture, who is only interested in war and destruction, slowly shows different levels of his character and personality and he is the one person who changes and grows the most during the course of this film.

We also get to know biologist Lisa Clayton (played wonderfully by Susan Penhaligon). As the only female cast member of the picture, Susan nicely holds her own against a crew of male veteran actors. She manages to bring a real sense of wonder, pathos and danger to her character's role in this film. The scene in the submarine where Lisa and Captain Von Schoenvorts discuss the nature of biology and the role that all living things play in the circle of life helps to explain and illustrate the characters of these two people and ultimately, helps set the mood for later, more important events in the story that need to be further explained.

Meanwhile, while steering towards America, they happen upon a British ship. Trying to signal a peaceful message from the U-bont, Tyler and his crew are mistaken for the Germans and are bombarded with explosives. Forced to take cover, they immediately dive and fortunately are able to evade and escape from the ship and her explosive charges. Unfortunately, a short time later, the German captain gets out his master key and releases his fellow prisoners. They take over the submarine from Tyler and his comrades, and plan a rendezvous with a German supply ship somewhere off the coast of South America. Tyler and most of his crew will then be transported on board and shot as pirates.

Planning one ditch effort to free themselves, Tyler and Bradley manage to knock out several crewmembers and free their partners. Climbing up the submarine's ladder and peeking outside at the German supply ship, Tyler notices that their bow is pointed directly at the enemy vessel and decides to give them a big surprise! He fires two torpedoes into the ship, immediately sending it to the bottom. Going back down, Tyler and his crew are relieved to be safe once again. Problem is, with no further ships in the area, their communications knocked out and food and water supplies starting to get low, they need to find a port quick before they run out of fuel in more ways than one!

Days pass, and eventually the climate starts to drastically change. Topside, Tyler, Bradley and Dietz see small icebergs in the distance. Dietz remarks that no icebergs have ever been reported this far south, but nonetheless the weather has grown remarkably colder and more ice packs are coming up ahead. Admitting that they are lost and need guidance, Tyler decides to seek help from an unlikely source, Captain Von Schoenvorts! He asks him to join the group topside and examine the situation. Seeing the icebergs all around them, he decides to tell the story of Caprona, an uncharted rock-bound inhospitable continent with no visible coastline discovered by the Italian navigator Caproni around the year 1721. Finding now way to land, Caproni named the place for himself and sailed away. The Captain believes that they are the first ones to



see the shores of "Caprona" in over 200 years! Tyler states that they will have to find a safe way to land onshore otherwise they will all die. (Due to the lack of fuel, food and water on board.)

Investigating the shore of the island, one of the crew members hauls up a pail of water from the ocean. When he sticks his hand into the pail, not only is the water abnormally warm, but the pail also contains a sample of vegetation that would only be found in a tropical climate! A few minutes later, the crew find what they are looking for! They see a large, wide underground river/tunnel which feeds into the open sea at one end. They obviously know that the tunnel must lead somewhere through to the other side of the island and decide to dive and explore, since they realize they need to find refuge in order to survive.

After submerging and slowly entering the tunnel, the crew has some major difficulties navigating through the narrow passageways due to the rocky walls of the underground formations underwater. Fortunately, with Tyler's sea experience helping them, they are eventually able to navigate carefully through the tunnel and arrive safely through to the other side. While peering through the periscope minutes before they surface, Tyler catches a brief glimpse of a weird moving object that is seemingly alive and trying to attack the ship. then suddenly, it disappears from view. After the submarine has totally surfaced, the crew comes out on top one by one, and are totally amazed by the sights that they are witness to. From a distance, they can see a *Diplodocus* (a type of vegetarian



dinosaur) grazing, ancient flying dinosaurs called *Pterodactyls* flying overhead and two massive aquatic reptiles fighting each other near the river's edge. Amazed and distracted by these



prehistoric sights, the crew (especially one of the German lesser officers) doesn't notice a huge aquatic reptile called a *Plesiosaur* slowly approaching the ship until it's too late. The huge aquatic reptile called a *Plesiosaur* slowly approaching the ship until it's too late. The huge carnivorous creature proceeds to attack and kill the German crewman, consuming him in two enormous bites after carrying him into the water, leaving behind a large pool of blood. The creature then proceeds to attack the submarine and its crew, forcing Tyler and his shipmates to kill it using several rounds of ammunition from rifles and a machine gun. After multiple rounds, the creature's head is literally blow off and falls onto the ship's deck below,



providing a very interesting feast for our festive crew of hungry newcomers into this ancient world. This is where my favorite line from this film is uttered by Bradley (Keith Barron): "Does one drink white or red wine with *Plesiosaur*, Captain Von Schoenvorts? After a full dinner, the Captain and Lisa Clayton investigate a sample of water taken from the river around them and discover, that under the microscope, the water is teeming with many various forms of microscopic life. He states that in order to have healthy drinking water, they must find a pool or stream that is devoid of these organisms.

Boarding a boat, Bowen, Lisa, The Captain, Deitz and several other members of the party make their way onto land. Once there they proceed to investigate the jungles of the lost world of

Caprona. Unseen by them, they are being watched by a group of primitive humans called the "Bo-Lu" from a distance. Our group is approaching a clearing in the forest, when they are suddenly attacked by two large carnivorous dinosaurs called Allosauruses. Using the rifles at their disposal, Tyler and the gang eventually are able to kill both creatures with their sheer amount of gunfire. Examining the carcasses of the prehistoric beasts, Tyler and the Captain are slowly coming to a realization that on Caprona "time has stood still" for centuries and that all of the life forms on this island are from prehistoric times. The true secret of the island has yet to be unlocked, though. During the attack by the dinosaurs, one of the Bo-Lu humanoids came too close and was knocked unconscious by the action around him. Regaining consciousness, he is captured by our heroes and they try to establish some form of communication with him. Stating that he is Bo-Lu and that his name is "Ahm" (played by Bobby Parr) and also saying something about another race called "Ga-Lu," he panics when they try to take him back to the submarine (going South) and Tyler is forced to knock him out. The reason for his unruly behavior won't be understood by Tyler and the crew until later on, though.

Once on board the ship, Ahm is very curious about the inner workings of this weird "machine" that he has been taken to. Rather intrigued by his behavior, they all laugh at his antics until one of the ship's engine mates squirts some oil into the primitive's hands. Recognizing the black liquid, Ahm starts nodding "Yes." Tyler and the crew now realize they may have the source of raw materials needed to get home (although the oil will need to be refined). Back on shore, Ahm starts to lead them on foot to the location of the vast amounts of black liquid that he recognized. Unfortunately, they have to travel through the territory of another tribe, called the "Sto-Lu" in order to get to their ultimate destination. Ahm once again panics and is resistant to go any further north, but a quick show of force by Deitz and his gun solves that problem real quick. Later, camping overnight in the forest, Tyler and his mates are ruthlessly attacked by a group of Sto-Lu. Two of the group are savagely killed before they can put down the uprising. After burying the dead, Tyler, Lisa and the Captain examine one of the killed Sto-Lu. They are amazed at how different this race looks compared to Ahm's tribe. Ahm responds by drawing a series of stick figures in the dirt connected to one another by a single line—trying to explain that he will eventually "evolve" into each higher level of human life on the island. Tyler doesn't buy the theory but Lisa and the Captain are totally intrigued by the whole notion of steady, continual evolution going on in the present day world.

The next afternoon, our motley crew of survivors come upon the huge pool of crude oil oozing up from the surrounding ground. They decide to break camp here so they can collect the oil and refine it before transporting it back to the ship. Unfortunately, they have to deal with a major predicament or two before getting down to making camp. As night starts to fall, Ahm shows Tyler what they need to be concerned about: First, they get a ring-side seat to witness a titanic, ferocious battle between a Ceratosaurs (a one-horned carnivorous dinosaur) and a Triceratops (a three-horned vegetarian dinosaur) guarding its nest of eggs. After an intense fight, the Triceratops gores the flesh-eater in its abdomen, killing it. but no sooner is this event over, that they then encounter a whole



nest of huge Styracosauruses stirring in the distance. After briefly observing these dangerous beasts, Tyler gives the orders out to the crew left behind at the submarine to fire away their ammunition when given the signal via searchlight. Upon notice, they fire several intense rounds of ammunition at these colossal reptiles, eventually dispatching all but one of them, which retreats in fear.

Free to continue refining the crude oil the next morning without the threat from outside forces, various members of the crew are getting rather testy dealing with each other. Deitz and one of Tyler's shipmates get into a huge fistfight with each other. Although initially humorous, eventually the Captain has to break it up with the sound of a gun being fired in the air.

Tyler and the Captain get together and discuss how future altercations between their crew members can and must be avoided, otherwise without getting along and working together, none of them will get off the island and make it back home alive.

Noting how they are making progress on refining the oil, Tyler tells Ahm how his shipmates were just blowing off steam and that they will be going home soon on their submarine. This is when Ahm warns them again about the Ga-La and how they will mean death to his friends. Later that evening, Bowen, Lisa and the Captain are getting ready for dinner, when they wonder why Ahm is not joining them (as usual). Unknown to the rest of the party, Ahm has stopped his duties (helping the crew) and been influenced by the forces on Caprona to go "ever Northward." Due to the evolutionary forces on the island and in his body, Ahm is pulled to join his "new" tribe—the Sto-Lu, who greet him deep in the forest, present him a weapon and welcome him with open arms.

The next morning, while everyone else is finishing up refining the last batches of oil needed to go home, Tyler, Lisa and several other members of the group head out to forage for food for the last time. Each time, they have noticed that they have had to go further North to find game. Lisa states that they must be getting closer to finding the secret of Caprona. After a few hours of travel, they happen upon a Sto-Lu encampment, which they spot from a distance, located in the valley below them. Crouching down in the brush and observing the Sto-Lu women from afar washing themselves in large mound-like structures, Lisa theorizes that this is how all life on Caprona must begin. She states that all creatures must lay eggs in the river which are carried South by the currents which then go through each developmental stage of evolution until totally developed to its fullest potential. Everything on Caprona must go forward (Northward), nothing can ever go back (South)—This is the ultimate secret of the island!

Getting ready to leave to look for food, one of the group stands up and hears a noise in the distance, when suddenly, he is killed by a hand-axe to the back by one of the Sto-Lu tribesmen, who have managed to ambush our comrades by hiding in the mass of bushes located behind them. They decide to launch an all-out attack on Tyler and his comrades but are temporarily driven back by gunfire. Unfortunately, to get back safely to their campsite, our heroes have to navigate the dense forest ahead of them. One by one, members of the group are picked off and killed by the Sto-Lu, until only Tyler and Lisa remain alive. Tyler is trying to find Lisa and protect himself as well when he suddenly bumps into Ahm, whom he initially doesn't recognize. Just when they recognize and acknowledge each other, a huge pterodactyl swoops



down and attacks them, eventually picking up the friendly Ahm in its huge toothy jaws and killing him, despite Tyler's best efforts to save him. For me personally, this is one of the saddest parts of the movie! You really get to like Ahm as a character to this point of the film, and feel bad for him when he dies a most gruesome, unfortunate death.

After Ahm's unfortunate demise, Tyler refocuses on trying to rescue Lisa, who has since been captured by the Sto-Lu men and is in the process of being terrorized by them down in the valley in their encampment below. While all this is happening, the prehistoric clan is suddenly startled by the sudden explosions of massive volcanoes on the island around them. Earthquakes also occur and cause them to lose grip on their surroundings. The clan screams in terror and panics and some start to flee the area. Lisa takes advantage of the situation, escapes and sees Tyler motion her to meet him further on down the valley. Several of the

primitives gives chase, but most are killed by an avalanche of rocks. Meanwhile, Tyler almost falls to his death from a cliff above, but manages to regain his footing and head toward the forest to meet Lisa. Lisa continues to run from her lone pursuer, but unfortunately both fall into a pool of deep quicksand and are stranded. Tyler eventually runs into them and befalls the same fate. Meanwhile, back at the camp, Dietz is starting to get testy and tells the Captain that they need to pull out and leave before it's too late because conditions are deteriorating on the island. The Captain argues that they will not leave until Tyler and the rest are back with them. Eventually though, due to the harsh environmental conditions, the Captain agrees to retreat back to the ship to wait for his friends.

Meanwhile, volcanic activity is slowly but steadily ravaging the island. Trying to climb out of the pool of quicksand, Tyler and Lisa are startled by the presence of a couple of "Ga-Lu" (the tribe referred to by Ahm). These people resemble the Cro-Magnon in appearance and are very hostile. They try to communicate with these people but are rebuffed with indifference and hostility. When one of these savages precedes to try to throw a spear into Tyler, he pulls him down into the water with them and then takes his spear and fires it into the other man, causing him to fall into the water and killing him instantly. Tyler and Lisa then manage to haul themselves out of the water and slowly make their way back to the campsite, which by now is being ravaged by fire and earthquakes. To their surprise, everyone has left the campsite, took the supplies and fled back to the submarine without them. Realizing this, they try to make their way back to shore and the submarine while the island is being ravaged by the volcano's terrible fiery wrath.

Meanwhile, the submarine's crew is busy loading the rest of the oil on board. Observing the awful state of the river and land around them, Dietz, who obviously doesn't care about Tyler or Lisa, demands to the rest of the crew that they leave immediately. Further observing several creatures perishing in the awful volcanic heat and lava on land and in the boiling river, he panics and shoots one of Tyler's crew as they slowly start moving towards the underground tunnel. One of the ships engineers comes up and remarks how they can't leave due to the overwhelming heat in the engine room. The captain tries to stop him along with several other men, but Dietz shoots the captain in the stomach, incapacitating him to his cabin and then gets shot himself by Bradley before they all perish when the submarine goes down underneath the water and explodes several times in a huge fury of violent chaotic action.

Seeing all of this transpire while they are onshore and screaming to be rescued, Tyler and Lisa realize that they are forever stranded on this island since their only means of escape is gone and their comrades dead. They decide to keep traveling and head "Forever North" like the rules of Caprona state until they find peace (or eventually rescued). Falling in love, they eventually marry each other under the eyes of God and decide to make the best of their lives together. Reaching the precipice of a high mountain cliff, Tyler, embracing his wife, throws a



small, round canister overboard into the rough ocean below.....and the end credits begin to roll! THE END

Critical Analysis Of The Film Strengths

This film has many strengths including the excellent novel upon which it is based on (by Edgar Rice Burroughs), the solid screenplay by Michael Moorcock and James Cawthorn and the solid direction by accomplished veteran British filmmaker Kevin Connor. The film has a nice, moody score done by Douglas Gamley. All of the actors give good, believable performances in this film, especially Anthony Ainley as the devious "Dietz" and Doug McClure as the resourceful, determined Bowen Tyler. Lisa Penhaligon, as the only female member of the cast is nice to look at, and more importantly, manages to hold her own with the rest of the cast. But it is John McEnery as Captain Von Schoenvorts who manages to give the best performance in this film. His portrayal of a man who comes to realize that peace and teamwork are what really matter in life is quite impressive. Bobby Parr's portrayal of the primitive Ahm is done admirably.



The photography by Alan Hume is quite good as well. The special effects are of varied quality. The basic visual effect by Derek Meddings of the submarine and island are excellent. As far as the dinosaur sequences go, they range from excellent to poor. Roger Dicken was put in charge of this aspect of the production. Working within the budget constraints he was given, he does an admirable job. The plesiosaur sequence is quite engaging, although it seems that the battle ends somewhat abruptly for them dealing with such a huge, aggressive creature. The allosauress basic design is good but after the solid, frightening initial glimpses of them tearing through the jungle, further close-ups of the creatures start to show the model's flaws. And the shots of them falling dead after getting shot by Tyler and his group have not only aged poorly but the whole sequence is rather unrealistic when considering the pace of the whole scene. In my opinion it would take much longer to take down two huge beasts like that simultaneously, and the way they fall down is very unrealistic to say the least! The pterodaetyls look excellent from a distance (like when they are flying above the volcano) but when glimpsed closely (like when it kills Ahm) these models show some of their flaws as well. But then we have to put (and keep) this film in perspective...this was made before the days of computer generated imagery and huge, inflated Hollywood budgets (like those used in JURASSIC PARK, 1993). Of course, who knows what the great Ray Harryhausen could have done with this picture's effects, but then they didn't have the money to finance his services! The sequences involving the Triceratops fighting the Centrosaurus and of Tyler and the group



encountering the Styracosarus are done flawlessly. All the minor creature effects in the film are well done. The production design by Maurice Carter is good. The art direction by Bert Davey is solid as well. The editor of this picture was John Ireland and he does a nice job keeping the pace of the picture going, preventing it from sinking into the area of over-the-top melodrama.

Weaknesses

The major weaknesses of this film are basically twofold:
A) Not quite enough attention to detail is used when explaining the evolutionary biological forces that are at work on Caprona. Basic ideas are mentioned, briefly explained and then dropped. Creatures are shown, battled with



and killed or escaped from. The various tribes are briefly mentioned, seen and or fought with, but with the exception of Ahm they are basically cardboard characters that are presented to be a threat, and dealt with, and that's it. Yes, this is an adventure film at heart, but it would have been real interesting to get to know the residents of Caprona a little bit better (especially the humanoids) from a "character" level instead of being used like pieces on a chessboard. The "Ga-Lus" are not even seen until the last 15 minutes or so, and only a few of them at that! (And then, they are quickly dispatched by Tyler and the volcanic land.) This is the one part where the script fails to enhance the movie. The Ga-Lu tribe should have been introduced earlier in the film, not just as a threat, but as a important character in the story. Of course, the budget probably had a lot to do with these decisions, so the filmmakers did the best with what they could.

B) Like mentioned above, the special effects used in the dinosaur sequences are of varying quality. There is a wide range of "realism" achieved when portraying these prehistoric beasts in the film. Too bad the production team did not have more money or time to devote to this essential part of the filmmaking process.

Edgar Rice Burroughs

About The Author

Edgar Rice Burroughs was born on September 1st, 1875 in Chicago, Illinois. After enduring a turbulent childhood during which he lacked direction in life (he was a mediocre student), he managed to work at many menial jobs moving across the country. Dealing with much hardship and poor wages, this is when he decided to become a writer. Surprisingly, many people don't realize that he didn't start writing until the age of 35 in 1910! Later on in life, when asked why he wrote his novels, he stated "I write to escape...to escape poverty."

His first softback book was published in October of 1912. And his first hardback two years later, in October 1914. Gaining much success in his prolific



career, he eventually would write 91 novels—26 of which dealt with his most famous and beloved character, "Tarzan—Lord Of The Apes." In fact, the character became so popular over the years that the city of Tazarna, California is named in honor of Edgar's most memorable creation!

Most of his stories are written in the 1st person narrative point of view. Russian dictator Joseph Stalin once remarked that Edgar was his favorite author, perhaps explaining the immense cultural impact that his wonderful,



imaginative stories had around the world. His books have sold hundreds of millions of copies in over 30 languages.

Edgar would continue to write until deciding to serve the United States as a war correspondent in World War II. He was stationed in Pearl Harbor, Hawaii on the morning of December 7th, 1941 when the Japanese attacked. He would remain there until coming home from the war. After coming home, his health began to slowly fail him, and he died alone at home, in bed, one morning after reading the Sunday comics. Edgar Rice Burroughs passed away on March 19th, 1950 in Encino, California from a heart attack. Edgar was twice married and had no children. Although gone for well over a half century now, his legacy of great storytelling lives on, not only in his novels and films, but in all of the writers since inspired by his works of creative genius.

Kevin Connor

About The Director

This film is expertly directed by Kevin Connor. Born in 1937 in London, England, Kevin started off in the business as a film editor. Gradually working his way up through the ranks, he would eventually be given his first chance to direct on the Amicus horror anthology **FROM BEYOND THE GRAVE** (1974) which starred Peter Cushing, David Warner, Donald Pleasence, Margaret Leighton, Ian Ogilvy and Lesley-Anne Down. The success of this picture, both domestically and overseas, encouraged Amicus co-founder Milton Subotsky to ask Connor to helm the picture. Kevin accepted the job and the production was green-lighted. After some initial difficulty with casting the lead role of Bowen Tyler in the film (Doug McClure originally turned down the role and Stuart Whitman was signed on instead—but Sam Arkoff and A.I.P. refused to promote the film with Whitman as the lead—so Whitman was paid off [\$20,000] and McClure was encouraged to sign on) thing proceeded pretty smoothly.

The rest of the cast was already set and filming then began at Pinewood Studios in London, England. Scheduled to shoot for 16 weeks, the production went slightly over-budget and over schedule. (This was due mainly to the problems with the complicated special effects and Doug McClure's excessive drinking and problems with marriage). Another interesting point of trivia about this film concerns the dubbing of Captain



Von Schoenvort's voice! For some reason, the producers didn't like John McEnery's British accent, so they decided to use actor Anton Diffring (**THE MAN WHO COULD CHEAT DEATH, CIRCUS OF HORRORS**) for the character's voice instead. Diffring does a nice job with this voice-over work, but it would have been interesting to see John given an honest chance to use his vocal talents, for he really did a nice job with the character!

With the worldwide financial success of **THE LAND THAT TIME FORGOT** giving him positive publicity in his early film career, Kevin would soon find himself behind the lens again directing many horror, science fiction and fantasy film projects. Among these were: **AT THE EARTH'S CORE** (1976), **THE PEOPLE THAT TIME FORGOT** (1977), **WARLORDS OF THE DEEP** (1978), **ARABIAN ADVENTURE** (1979), **MOTEL HELL** (1980), and **THE HOUSE WHERE EVIL DWELLS** (1982). He has also directed several notable genre television projects including the **SPACE:1999** episodes "Seed of Destruction" and "Brian The Brain" (both 1976), "Golath Awaits" (1981), "Wizards and Warriors" (1983) and the 2004 TV miniseries **FRANKENSTEIN**. As of this writing, Kevin is still active in the business today and has a busy career.

About The Cast

Doug McClure (Bowen Tyler) was born on May 11th, 1935 in Glendale, California. this blond-haired leading man is best known for playing "Trampas" in the western series **THE VIRGINIAN** from 1962-1971 and for his various forays in many sci-fi/adventure films in the middle 1970's and early 1980's. He was best known for his square jawed, "take charge" personality. Doug went to U.C.L.A. and then started his film career in 1956. Doug was married five times (divorced four times) including once to actress Barbara Luna. Vastly underrated as a character actor, other genre films he has appeared in include: **TERROR IN THE SKY** (1971), **SATAN'S TRIANGLE** (1975), **AT THE EARTH'S CORE** (1976), **THE PEOPLE THAT TIME FORGOT** (1977), **WARLORDS OF THE DEEP** (1978), **HUMANOIDS FROM THE DEEP** (1980) and **THE HOUSE WHERE EVIL DWELLS** (1982). Genre television series episodes that he appeared in include: "Mr. Denton On Doomsday" (a 1959 classic western **TWILIGHT ZONE** episode where he played Pete Grant), "Mananimal" and "Automaton" (both 1983) and **FANTASY ISLAND** (1982-1984). Doug McClure also starred in various western films such as **SHENANDOAH** (1965) with Jimmy Stewart and had a bit role as a riverboat poker player in director Richard Donner's **MAVERICK** (1994) where he shared the screen with Mel Gibson and Jodie Foster. Unfortunately, by this time, he was suffering from lung cancer and thus proved to be his last great memorable part in a film. Doug McClure passed way on February 5th, 1995 in Sherman Oaks, California.

John McEnery (Captain Von Schoenvorts)—John is a classically trained British stage actor best known for his portrayal of "Mercutio" in **ROMEO AND JULIET** (1968) where he starred with Olivia Hussey, Michael York and



TRIPLE MONSTER SHOW!



Check out this **TRIPLE MONSTER SHOW!** that perhaps played at your local drive-in in the late 1970's.

Leonard Whiting He was nominated for a BAFTA for his performance. Born on November 1st, 1943 in Birmingham, England, he found his first stage work in Liverpool, England at the age of 20 years old. John has starred in director Ridley Scott's **THE DUELISTS** (1977) and in the TV miniseries **MERLIN** (1998). Formerly married to actress Stephanie Beacham (**DRACULA A.D.** 1972, **AND NOW THE SCREAMING STARTS, DYNASTY**), John is still active in the performing arts to this day.

Susan Penhaligon (Lusa Clayton)—Susan is a very talented British character actress who is perhaps best known today for her vast amount of excellent stage, theatre and television work in England. Born on July 3rd, 1949 in Manila, The Philippines, she has also appeared in the Golden Globe nominated foreign war film **SOLDIER OF ORANGE** (1977) directed by

Paul Verhoeven. She has also appeared in the horror films **THE UNCANNY** (1977) and **PATRICK** (1978).

Keith Barron (Bradley)—was born on August 8th, 1936 in Mexborough, Yorkshire, England. Keith provides a nice supporting part as Tyler's closest comrade in this film. He has also appeared in **AT THE EARTH CORE** (as Dowsett) and in **NOTHING BUT THE NIGHT** (1973, as Dr. Haynes).

Anthony Ainley (Dietz)—Anthony is a notable British actor from an accomplished thespian family. Born on August 20th, 1932 in London, England, his best trademark as an actor would become playing smooth, aristocratic villains, much like the one in this film. His other genre credits include: **EXORCISM AT MIDNIGHT** (1966, also known as **NAKED EVIL**), **THE BLOOD ON SATAN'S CLAW** (1971) and the sci-fi series **DR. WHO** (1981-1989). Anthony passed away on May 3rd, 2004 in Harrow, London, England.

Godfrey James (Borg)—was born April 16th, 1931 in London, England. His other credits include **AT THE EARTH'S CORE** (1976), **THE OBLONG BOX** (1969) and **CRY OF THE BANSHIEE** (1970).

Bobby Parr (Ahm)—very little is known of Bobby's personal life. Other films he has appeared in include: **DR. JEKYLL AND SISTER HYDE** (1971, as the young apprentice), **AT THE EARTH'S CORE** (as the Sagoth chief), **ARABIAN ADVENTURE** (as Pulan) and **ROBIN HOOD: PRINCE OF THIEVES** (1991) as a villager.

Steve James (The First Sto-Lu)—Steve was born in New York City on February 19th, 1952. A huge film fan growing up, he attended C.W. Post College as an Arts and Film major. Upon graduating, he became involved in stage work and television commercials. He eventually got his start in film work as a stuntman, eventually being cast often as the hero's sidekick in action movies. This was no surprise, considering that his favorite star as a kid was Jackie Chan, who ultimately was his inspiration to get into the film industry. Sadly, Steve was stricken down by pancreatic cancer at age 41 on December 18th, 1993. Other films he worked on include: **DRESSED TO KILL**, **HE KNOWS YOU'RE ALONE** (both 1980), **WOLFEN** (1981) and **THE BROTHER FROM ANOTHER PLANET** (1984).

Final Thoughts On The Film

Looking back on my experiences of seeing this movie for the first time when I was a 8 year-old kid at the drive-in versus seeing it later when I was a young adult during the early to middle 1980's on the **BIG CHUCK AND LITTLE JOHN SHOW** when it aired late on Friday nights on WJW-TV 8 here in the Cleveland, Ohio area where I live is full of fond memories along with having an interesting mindset concerning how well this film has held up over the ensuing decades, especially with the fantastic advancements made in the arena of special effects in the film industry since this film's release in 1975.

When I saw this movie as a kid, this film's story, acting and special effects all seemed rather new to me at the time! I had not been exposed to the vast amount of fantastic cinema that I have since seen, so the "originality" of this production was very fresh to me. The creatures looked very life-like and frightening to an impressionable 8 year old child who happened to love dinosaurs and dinosaur movies, and the ominous, intense music really elevated the tension of the whole experience and scared

me out of my seat! When the movie was over I was mesmerized and wondered "How did they create those special effects and those cool dinosaurs?" This turned out to be one of those "touchstone" films that caused me to truly have a passion for movies and the whole art and science of filmmaking.

Watching the film later, when I was older, gave me a different level of appreciation for the hard work that was put into making this legendary film. When I was younger, I loved the story for the dinosaurs and the special effects. Being an young adult, I enjoyed the story on a deeper, more intellectual level! No longer was it just about the effects, but rather I enjoyed the intense, important "themes" of the story which were so inherent in the novel by Edgar Rice Burroughs. I also paid more attention to the actor's performances in the film and wanted to learn more about them! I would seek out other films that they starred in and want to add them to my ever-growing film collection. I would also make an effort to read books about these films and actors and further educate myself about these movies that I grew up to love so much. Ultimately, this is the personal impact of this film upon my life (as a movie fan).

Looking at this movie from a historical context, I feel that this film has aged very gracefully. **THE LAND THAT TIME FORGOT** was, and still is, a very entertaining and intellectually stimulating film. Yes, on the surface, it can be seen as a "adventurous B-movie prehistoric lost world romp" but if one takes the time to think about what is "beneath" the top layer of "fun" you can see important ideas and issues being touched upon and discussed (the theory of evolution, survival, man vs. man/nature themes)! This is why this film, upon repeated viewings, never becomes boring and will always retain its sense of wonder.

Although from a special effects standpoint, this film cannot hold a candle to other dinosaur/lost world films such as **KING KONG** (1933), **THE BEAST FROM 20,000 FATHOMS** (1953), **GODZILLA** (1954), **THE VALLEY OF GWANGI** (1969) or the **JURASSIC PARK** films, the other aspects of the production (acting, music, direction, sets) more than make up for this film's inherent flaws. Future generations of movie fans will always be able to enjoy the breathtaking wonders and inherent dangers of Edgar Rice Burroughs' **THE LAND THAT TIME FORGOT**!



Your dedicated servant... Dr. Eimar Diablo

by Dan Riss and Jim Feters

Email to Jim Feters dated: August 25, 2011

Subject: **Dr. Diablo** was my dad

"Just found your book and was able to read chapter 2. (eBook sample) Nice job. This level of detail is new to me. I didn't know he was THAT early in the horror hosting business. IMDB only lists movies and TV. He did a lot of radio too: Lux radio theater, etc."

You can imagine my surprise and delight! Southern California's second horror host (following less than a year after Vampira's KHJ airing ended), Dr. Eimar Diablo hosting **TERROR!** premiered on KCOP 13 Los Angeles in 1957. One month after the premiere of **TERROR!**, Dr. Diablo went head to head in horror host ratings competition with *The Old Woman*, Ottola Nesmith, from **NIGHTMARE!**

Dan Riss, Actor and TV personality, started his career in films in 1949 appearing with Jeanne Crane, Ethel Barrymore, Ethel Waters and William Lundigan in **PINKY**...a powerful film in 1949. Dan Riss appeared in several more films in 1950 including **PANIC IN THE STREETS** with Richard Widmark and Paul Douglas. And nine more films in 1951 including one of my personal favorites **GO FOR BROKE!** He had about 78 films and TV shows under his belt when creating Dr. Diablo for **TERROR!** in 1957.

Dan Riss's son, Dan a very kind man has shared with me some of his memories of his dad along with a photo as Dr. Diablo and a few scripts from **TERROR!** with Dr. Diablo.

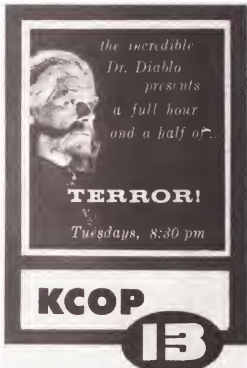
I asked Dan about his memories and he shared the following...

Did you get to watch any of the Dr. Diablo shows?

Yes. I was just entering high school, 10th grade and age 14, soon to be 15, when the shows aired. I was struck by how witty the commentary was. Later, when I got to see the written scripts, I marveled at how the plain text was brought to life by my Dad's performance. Little nuances of timing and tone made all the difference. However, I wasn't a particular fan of cheap horror movies. I liked **FRANKENSTEIN**, **THE WOLF MAN**, **DR. JEKYLL AND MR. HYDE**, but not *The Creeping Thing From The Grave*.

When did you realize that your dad was an actor in films and had TV shows?

You can't believe how hard this question is to answer. One way to respond is to say, it slowly dawned on me. More completely, I would say that I must have been aware of his being in movies as far back as 1949 when I was 6, because I was upset he traveled away to New Orleans, for Elia Kazan's **PINKY** but did not bring me anything back. Later, when certain radio



TV GUIDE ad from 1957.

programs were on the air, I went and got some scripts I found and put them in front of me on the floor as I listened. It didn't matter if the scripts were not for the episode being broadcast. It was enough that they were for a program my father was in. So, say in 1950 when I was 7, I knew he was in radio.

The first movie I saw with my father in the cast was an early 3-D movie called **MAN IN THE DARK**, 1953. Funny thing is, I remember going to the movies with my parents, but I do not remember that I was aware that my father was actually IN the movie.

The first movie I saw in which I well and truly knew my father

was in it, was JOHNNY CONCHO, 1956, when I was 13. That was a Frank Sinatra movie, a western of all things. My dad and I went to a sneak preview somewhere, and afterwards I tried not to be impressed at the star, surrounded with autograph seekers and worshippers.

Otherwise, I did not see any more of his movies at the time they were released. I've only seen a few on TV. I only remember seeing him on TV a few times, the odd BONANZA or PERRY MASON. I did see the MAVERICK episode in which he had the most screen time of any of his TV work: 'You Can't Beat the Percentage,' 1959. I was very proud that he was in practically every scene.

Did you get to watch him or visit any sets he worked on?

One day, when I was 10, in 1952, for some reason he took me with him to the studio, the Columbian 'ranch' in Burbank for a wardrobe fitting. He parked me in a grassy park-like place across the street from an outdoor set consisting of a row of facades of some New York-style brownstones. A crew was busy filming some guys going up the steps and knocking at the door. They did this quite a number of times. This was my only experience as a kid on the set of a real movie being made.

I did visit him once at Channel 13. While he was busy upstairs doing something in the booth, I was on a soundstage, mostly empty, except for a set-up at one end that involved a car. I was busy chatting away with someone when I was forced into embarrassed silence by a loud SSSHHHHHHH! I was oblivious to the start of a live commercial being aired a few feet away. OOPS.

My dad liked to get his haircuts from his favorite barber, who had a shop on the lot at Universal, just a mile and a half away from our house. I would often go with him for my haircuts too.

One time a Roman soldier occupied one of the chairs getting a trim. He looked familiar, but I couldn't quite place him. Quite handsome young fellow. Later I saw him as the young Julius Caesar in Kubrick's SPARTACUS—John Gavin.

Your dad hosted other shows on KCOP. Did you watch WEEKEND ROUNDUP WITH DAN RISS?

I'm sure I caught it at least once, because I remember that my dad was just as good as anyone at reading the news. Remember though, that Channel 13 was the lowest-rated station in town. It was not the first place one would turn to for the news.

I was very impressed with his powers of improvisation when I caught him, again on Channel 13, doing a commercial one Sunday afternoon for an entire half hour. We are now used to these info-mercials on late late TV at 3 am. This was the first one of its kind I encountered, and it was my



Dan Riss in RIDERS TO THE STARS. 1954.

dad! spilling on an on.

What are your favorite memories of your dad?

Most dads went away during the week and were home for the weekend. My dad was just the opposite: he was home most of the time during the week, and went to work for 12 hour shifts at Channel 13 on the weekends.

Pop had trouble with his weight. He had to struggle to keep trim. I can remember him often huffing and puffing in the sun in the backyard working out with his iron barbell set. My brother and I still squint and grimace the same way he did when exerting ourselves physically.

One day he came inside from working in the yard and went to the bathroom. He had somehow been stabbed with a twig as

big around as a pencil, and the broken -off stub still sticking out of his forearm with blood oozing out. Like it was no big thing, he calmly pulls the wood out, washes off the wound and tapes down some gauze, and goes back to work. I was impressed. I probably would have passed-out.

He had a great laugh. I loved it when we all would be watching a comedy show on TV and simultaneously find something funny and we all would roar.

Once I came across my dad pacing back and forth mumbling words over and over. He was memorizing his lines for a part. That was the only time I saw him doing anything relating to acting at home.

In college I had troubles keeping my grades up, but I did not tell my parents. I joined up with the Air Force, seemingly abruptly. I was very embarrassed when I confessed to my parents in a letter from basic training,



Dan Riss Jr. and Dan Riss Sr. in 1960.
(Photo Courtesy of Dan Riss Jr.)

I thought they would be furious with me. Much to my surprise Pop wrote back that he was proud of me no matter what, and that no one who could weasel out of saying that they 'flunked out' by referring to a 'grade point deficiency' had not avoided getting at least some education. I was really touched by his understanding and compassion.

Do you watch his films on TV when they air or DVD's?

My brother and sister and I have seen some, but not by any means all, of his movies, but only a very few of the TV episodes. IMDB has been putting more and more of the TV

stuff in their Dan Riss entry which is now up to 93 titles of movies and TV. For radio, there are some fan sites for some programs like Lux Radio Theater which list episodes and cast members, but there is no equivalent to IMDB for radio. There is still



Dan Riss' family left to right—Robert Riss, Dan Riss Sr. (1910-1970), Barbara Riss, Stephan Riss (1952-1977), Dan Riss Jr., Virginia Riss (1921-1986)
(Photo Courtesy of Dan Riss Jr.)

much for us to learn about Pop's radio work.

PANIC IN THE STREETS is my favorite and still a gripping film noir thriller. Pop plays the newspaperman who is threatening to make public the secret investigation into an incipient outbreak of the plague in New Orleans. It was shot entirely on location on real docks and in real bars and so does not have that claustrophobic studio-bound look of so many movies of the time.

In GO FOR BROKE about the WWII Nisei regiment, he plays Van Johnson's boss and gets to chew him out for racism.

His first film was PINKY, in 1949, about a woman who is passing for white up north, and comes south to fight for her inheritance. My father is the lawyer who is trying to stop her, and gets to be all up into Ethel Waters' face trying to get her to give damaging testimony.

Did he talk about Dr. Diablo with you?

Astonishingly, we never talked about radio, TV or the movies, acting or his experiences. It never occurred to me to ask. Now, I kick myself every day for not asking him about everything.

Did you watch any of the other SoCal horror hosts?

I saw Vampira and was puzzled when this person Elvira showed up later looking just like her. I never knew what was going on until I read your book.

I'm very grateful to Dan for taking the time to share part of his personal life with his dad. And for helping to share more information on Dr. Diablo and Dan Riss. To see Dr. Diablo's photo and scripts is a privilege for me...treasures from Southern California horror host history. I was very lucky when I found that Dr. Diablo existed when searching for information on



(Above) Dr. Eimar Diablo portrait from 1957.

(Below) Dr. Diablo script closing from 10/8/1957.

(Both Photos Courtesy of Dan Riss Jr.)

Think...you can...stand it? Do be with us
next week for "TERROR!" 8:30 on Channel 13,
Los Angeles' most terrifying station. This,
of course, is your dedicated servant, Dr.
Eimar Diablo, wishing you once again...
SHORT lives...WARM graves...and PLEASANT
dreams.

Otola Nesmith as *The Old Woman*. Now I'm extremely lucky to be able to share what I know about Dr. Diablo with his family and to have Dan share so much about his dad with me.

"This, of course, is your dedicated servant, Dr. Eimar Diablo, wishing you once again...SHORT lives...WARM graves...and PLEASANT dreams."

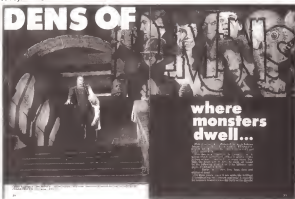
BIG SCARY SETS!

by Jerry "Scienti-film" Boyd from the Void

One of my favorite features ever in *Forrest J Ackerman's FAMOUS MONSTERS OF FILMLAND* magazine was "DENS OF DEMONS" (FM #67, 1970). I first came across this article in 1972 when my best friend Lynn Hansen and I were enthusiastically sending off our allowances to the Captain Company offices. Receiving the actual issues after foaming at the mouth for so long (it seemed like a lonnaag time!) was just a terrific thrill! Lynn got FM #67. I didn't, but I wish I had ordered it after seeing the great sets/sound stages, and locations that housed the classic creatures of yore.

THE HOUSE OF FRANKENSTEIN (1944) was one that really stood out. Tumbleweeds (did they really have those in Europe?) rolled past and against the rusted gate of Dr. Niemann's old home. In the courtyard, furious winds pushed the weeds, bushes, and trees in front of the large mansion. (You can bet the producers of **THE MUNSTERS** showed their set designers that brief scene where Larry Talbot, the deranged Dr. Niemann, and the hunchback killer Daniel ushered us all in...to terror! As I got to see more

adaptations of books, legends, and novels that had thrilled readers for centuries. Douglas Fairbanks, Sr. starred in **ROBIN HOOD** in 1922. John Barrymore did **DR. JEKYLL AND MR. HYDE** in 1920. L. Frank Baum's adventures in the



FM #67's "DENS OF DEMONS" provided the inspiration for this article.

horror films growing up, thanks largely to the late great Bob Wilkins, host of Oakland, CA's **CREATURE FEATURES** (and Asmodeus of **SHOCK IT TO ME THEATER** out of San Francisco), I developed a greater appreciation for those magical set constructions of Hollywood's Golden Age. "What were they thinking?" I asked myself as I marveled at the huge opera palace of Paris built for **THE PHANTOM OF THE OPERA** (1925). These days, they'd CGI as much as possible, but back then the filmmakers had to know that something extra special was taking place. Lon Chaney was a major star by the mid-1920s and this worthy vehicle for his immense talents included romance, unrequited love, mystery, suspense, terror, lavish sets and costumes!

Carl Laemmle, Jr. was a big fan of great literature. And he wasn't the only producer of early Hollywood to happily run towards filmed



THE PHANTOM's underground lair was very impressive. They knew how to make sets in those days!

fantasy-land of Oz were turned into silent features, also. And so it went...most of these earlier efforts would be deemed "classics" before long, and would be the standard of excellence the filmmaking world would look at and study for decades.

In the **PHANTOM's** case, Laemmle and Universal would get there first. The earlier success of **THE HUNCHBACK OF NOTRE DAME** (1923)—based on Victor Hugo's book) proved the audience was out there for this type of lavishly produced period drama with a grotesque figure at its center. The studio hands built (!!) the large interior of the Paris Opera House from pictures taken at the actual site. Today, their work continues to pay huge dividends. Film fans still rent and buy DVD's and videos to marvel (partially) at the type of amazing constructs for the old actors they just don't make anymore.

After the **PHANTOM**, the castle of the vampire aristocrat and his

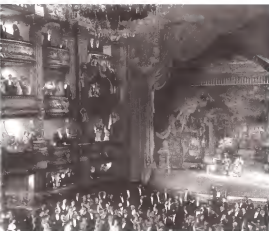
equally foreboding digs at Carfax Abbey in **DRACULA** (1931) were mind-blowers! Cobwebbed, crawling with rats (and at least one armadillo in the castle, which we know was strange, since armadillos aren't indigenous to Eastern Europe!), a few bats (naturally), and littered with dusty, ancient furniture and tapestries, Castle Dracula set the style for hundreds of scary sets to come!

Karl Freund photographed **DRACULA** and the next year directed Karloff in **THE MUMMY**. Though this set for Im-ho-tep's private chambers was understandably smaller than Carfax Abbey, it was just as impressive in its own way. The living mummy had a pool that pierced the veils of time itself and the low-lit Egyptian décor complete with ancient artifacts and statues/images of the old gods provided the rest of the great atmosphere.



Who could fail to be impressed by this great set-up from **THE MUMMY**?

Over at 20th Century Fox, Lugosi, as Roxor the would-be world conqueror, sought to subjugate all mankind with a stolen death ray. William Cameron Menzies co-directed **CHANDU THE MAGICIAN** (1932) and this soon-to-be Hollywood legend infused this mystic adventure epic with tremendously impressive sets. Roxor's sprawling torture chamber, for example, was spread out just steps below his reconstructed death ray that he and his murderous henchmen had wrested plans for from scientist Robert Regent (Henry B. Walthall). At the beginning of the movie, Chandu (Edmund B. Lowe) displayed his mystical skills in a large, dimly lit chamber filled with his fellow yogi's. Until I rented a DVD of this fun-filled flick (which comes off, sort-of, as a '30s Indiana Jones adventure) in 2008, I'd forgotten completely that I'd seen it before!



Keep an eye on the chandelier! Universal set designers put together the Paris Opera House for Chaney's **PHANTOM** in the '20s.



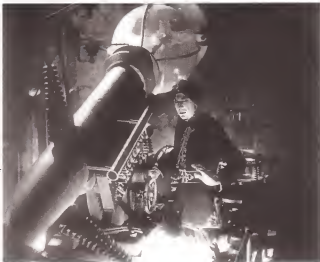
This shot of Carfax Abbey's interior (albeit it one from a discarded sequence) adding to the ongoing greatness of **DRACULA**.



Castle Dracula provided the blueprint for lots of scary castles to come.

The opening scene awakened my scary movies memory bank! They'd shown this on JUNGLE THEATER, a movie show we'd had on TV in my native North Carolina in the early 1960s. (The show presented anything with "a jungle" in it but specialized in TARZAN and JUNGLE JIM films.) Roxor's second-story headquarters above an Arab courtyard in the city was also striking. Though the courtyard itself was mostly barren, it was the attention to detail to the entire setting, the doors, and the streets beyond it that made the sequence so memorable. A search inside an ancient tomb from a dizzying height was another highlight.

KING KONG was the STAR WARS of its time. Early '30s filmgoers were incredulous at the imaginative plotting, the stop-motion animation, music, and the prehistoric world backdrops. Yes, we know that Skull Island's "sets" were largely elaborate paintings, but they gave all the needed effects required of them. Hanging vines, huge trees and bushes, mountainous horizons filled with cawing birds and at least one pterodactyl(!), and let's not leave out that dreaded spider pat (which director Peter Jackson and his talented crew finally brought back to celluloid life in the KING KONG SPECIAL EDITION DVD in 2005). Skull Island's painted-on-glass-screens placed one in front of another created wonderful shades of dark gray, light gray, and silhouetted imagery of lush jungle foliage. The sequences filmed there are unforgettable. The sound stages made for THE BRIDE OF FRANKENSTEIN were extraordinary. From the burning windmill with its overcast, brooding night sky (a large tapestry probably used in FRANKENSTEIN, also) to Castle Frankenstein's (the original "house of Frankenstein") large interior chamber where young Master Henry "returned to life," to the vertically huge laboratory tower, James Whales' masterpiece completely delivered on striking set pieces. Add in Kenneth Strickfaden's marvelous electrical equipment, also. Others worth noting: The other smaller, but no less effective sets for O.P. Heggie's (the blind hermit) cottage, the small waterfall where the Monster rescued the peasant



In CHANDU THE MAGICIAN, the sinister Roxor kept an outstanding lab lair going! Here's a still of Lugosi next to his death ray device.

Yes, this stop-motion animation shot never got filmed, but KING KONG's magnificent pre-history sets are unlike all the others!



Yes, this stop-motion animation shot never got filmed, but KING KONG's magnificent pre-history sets are unlike all the others!



BIG SCARY SETS! from FRANKENSTEIN!

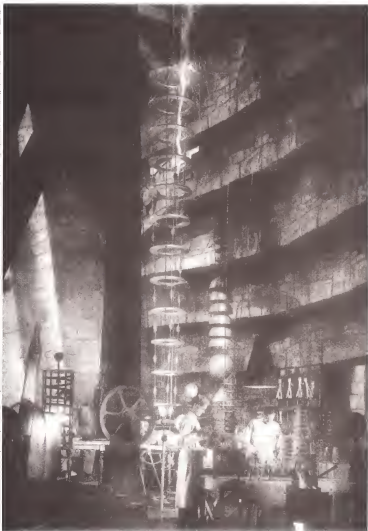
girl, Dr. Pretorius' bone, the tomb where the Monster and Pretorius meet—these visuals were a feast.

But wait a minute—I'm concerned about the BIG ones here! At the movie's end, Monster Kids who'd been lucky enough to see **FRANKENSTEIN** (before its superior sequel) recognized a "homecoming of sorts," when Henry Frankenstein and his mad colleague came back to his laboratory tower to finish their "mad dream" and bring their female experiment to life. Whale and his writers even got Dwight Frye back also, as Karl, so the homecoming was complete.

And though the scary sets at the Universal Studios lots were the standard, admirable efforts for MGM's **MARK OF THE VAMPIRE** (1935) and **THE MASK OF FU MANCHU** (1935) also stood out.

Sets seemed to, at least, shrink in the 1940s. Universal had money problems, we all know. And lot of monies were cut back nationally in various areas due to wartime rationing and spending, also. I must confess, that I don't know if smaller sets were the natural evolution of things ('30s sets had the Depression *all over them*, so it's a matter of debate) or if Universal executives were thinking of saving production costs. In any case, the sets for Universal's '40s wave were still properly atmospheric and nicely done. Those set-makers responsible for **SON OF DRACULA**, **FRANKENSTEIN MEETS THE WOLFMAN**, and **THE MUMMY'S HAND** come quickly to mind.

In conclusion, it was these set constructs seen on TV an/or viewed in sensational stills that thrilled this **SCARY MONSTERS** contributor for life—and I'm glad they did!!



Did you ever see a greater mad lab than the one used for **THE BRIDE OF FRANKENSTEIN**?



THE MAGIC SWORD (1962) Unsheathed

Article Feared by John Kola

From atomic giants to puppet people, producer, director, and special effects artists Bert I. Gordon, a.k.a. "Mr. Big," gave *Scary Monsters Fans* some of the most popular and memorable silver screen frights of the world and wacky era known as, of course the *Atomic Age*!

Who can ever forget such 'B' budget flicks such as **BEGINNING OF THE END**, **EARTH VS. THE SPIDER**, and **WAR OF THE COLOSSAL BEAST** and its prequel **THE AMAZING COLOSSAL MAN**. These black and white baddies will never become bottom shelf in any *Scary Monsters Fan's* collections with their 'so bad, they're great' cult status forever emblazoned in the hearts, minds, and in many collector's want lists with DVD releases, sci-fi convention and Halloween screenings, and pop-culture collectibles, such as poster, models, figures, and, as you've all enjoyed them right here, in the pages of **SCARY MONSTERS**!

Bert I. Gordon did, however, have a 'Pet Project' he wished to pursue —a slight departure, if you will, from his atomic nightmares. Our spotlight turns to his Technicolor masterpiece of sorts, **THE MAGIC SWORD** (1962). This terrific little opus, running just over 80 minutes, was loosely based on the medieval legend of St. George and The Dragon boasting a film legend (Basil Rathbone), a long time feature star (Estelle Winwood), a popular 50's-60's star (Liam Sullivan), our first horror hostess (Milla Nurmi), and two up and coming box office attractions (Anne Helm, Gary Lockwood). **THE MAGIC SWORD** contains many good scenes, a good script, even with its common place scenario of a kidnapped princess which is to become a banquet for the evil sorcerer Lodse's (Rathbone), two-headed fire breathing dragon.

THE MOST INCREDIBLE WEAPON EVER WIELDED!

The Magic Sword

—SEE—
The Green
Fire Demons!

—SEE—
The 25-Foot
Tall Ogre!

—SEE—
The Beautiful
Vampire Woman!

—SEE—
The Boiling
Crater of Death!

Starring **BASIL RATHBONE**
ESTELLE WINWOOD
GARY LOCKWOOD ANNE HELM
Screenplay by **BERNARD SCHENFELD**
Produced and Directed by **BERT I. GORDON**

In EASTMAN COLOR

THEATRE

Released thru UNITED ARTISTS

SPECTACLE
BEYOND
IMAGINATION!

The
**Magic
Sword**
In EASTMAN COLOR



De Luxe Sectional Valance

Available in any length (Minimum order 10 feet)

Running Foot

\$1.65

This film had two other working titles: **THE SEVEN CURSES OF LODAC** and **ST. GEORGE AND THE SEVEN CURSES**.

After witnessing the kidnapping of the Princess (Anne Helm), Sir George (Gary Lockwood), decides to put himself in harm's way and attempts to rescue his beloved. But he is not without help or weaponry! Donning invincible armor, possessing the fastest horse alive, and wielding *The Magic Sword*, Ascalon! All this being usurped from his very own foster-mother, the witch Sybil (Estelle Winwood)! Joining George in his dark journey are the six bravest knights in history:

Sir Dennis of France—Named after Saint Dennis, Patron Saint of France.

Sir James of Scotland—King James.

Sir Pedro of Spain—Pedro Luis, King of Franc.

Sir Ulrich of Germany—St. Ulrich of Augsburg.

Sir Anthony of Italy—St. Anthony of Italy.

Sir Patrick of Ireland—St. Patrick, Patron Saint of Ireland.

Sir George, of course, after St. George of England.

Sybil was also the name of the Greek-Roman prophetess in mythology.

Official Billing

Bert I. Gordon Productions

15%

presents

THE MAGIC SWORD

100%

starring

Basil Rathbone

30%

Estelle Winwood

30%

Gary Lockwood

30%

Anne Helm

30%

Screenplay by Bernard Schoenfeld

20%

Produced and Directed by Bert I. Gordon

20%

In Eastman Color

20%

Released thru United Artists

15%

The Story (Not For Publication)

When evil sorcerer Lodac (Basil Rathbone) kidnaps Princess Helene (Anne Helm), ~~St. George~~ (Gary Lockwood) sets out to rescue her wearing invincible armor, riding the fastest horse and carrying a magic sword named Ascalon. These have been given to him by his foster-mother, a whacky witch called Sybil (Estelle Winwood). George is joined by the seven bravest knights of history, whom he brings back to life with *The Magic Sword*, and they set out to save Helene from being fed to Lodac's two-headed, flame-breathing dragon.

They encounter six of Lodac's seven curses enroute to the castle. Two of the knights are killed by a 25 foot ogre; a boiling crater claims a third; a fourth knight is seduced by a beautiful girl who turns suddenly into a vampire and kills him. The fourth curse is an atomic-like fire ball which sears two more knights to death.

Brewing new magic for George, Sybil uses the wrong recipe and instead deprives him of all the magic he already has! With St. Patrick, the remaining knight, George is trapped in the Cave of the Fifth Curse, inhabited by hideous demons which kill Patrick. George escapes to proceed alone to Lodac's castle. He is captured and imprisoned by the sorcerer's menagerie of evil creatures, including hogs, bird-heads, warlocks and pinheads. Other prisoners, whom Lodac's magic has made only inches tall, break out of their cage and cut George's bonds with *The Magic Sword*. Although George knows it has lost its power, he nevertheless mounts his horse and attacks the dragon which is about to consume Helene. His fight is hopeless from the start, but when Sybil finally stumbles upon the correct magic formula, Ascalon dramatically regains its magic and George slays the dragon. Sybil changes into a black panther and kills Lodac, breaking all of his magic spells and freeing those who are under them. The seven knights return to life, George and Helene are married and everyone lives happily ever after.

(Running Time: 80 Minutes)

(Left) Six bravest knights are brought to life to save the princess.

The Seven Curses are as Follows:

The Giant Ogre, The Boiling Pits, The Bewitching Vampire Hag (Maila 'Vampira' Nurmi), The Burning Valley, The Cave of the Spectres, The Spell of the Castle and Lodac.



THE GIANT OGRE!



THE BOILING PIT!



THE BEWITCHING VAMPIRE HAG!

THE MAGIC SWORD has some truly classic protagonist/antagonist scenes with Lodac (Raiborne) and Sybil (Windwood) and George (Lockwood) and his knights having to contend with Sir Branton's (Sullivan) treacheries and deceit. All this, a beautiful Princess (Helm), the Giant Ogre, the Vampire Hag (Nurmi), the cave filled with horrible spectres, a



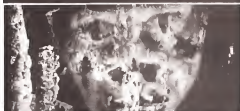
THE SPELL OF THE CASTLE!



THE BURNING VALLEY!



LODAC!



THE CAVE OF SPECTRES!

a castle full of assorted baddies, pinheads (Kiel), dwarfs and Lilliputians (obviously Lodac's handiwork), and the ever classic two-headed dragon!

THE MAGIC SWORD has more than enough cinema magic for all to enjoy time and again.

Look for it on DVD (MGM) and other distributors.



BONUS! THE MAGIC SWORD PRESSBOOK!

Sword vs. Flame In Famed Legend

"The Magic Sword," which opens at the Theatre, through United Artists release, is based on one of the most popular themes in the history of both literature and art: the exciting tale of St. George and his battle with a fire-breathing dragon. For his Eastman Color production of the legend, Producer-Director Bert I. Gordon created a monster with two heads, breathing flame from two mouths and four nostrils!

"The Magic Sword" stars Basil Rathbone, Estelle Winwood, Anne Helm . . . and Gary Lockwood as St. George, whom historians believe to have been a real person, a hero of the Fourth Century's Crusades.



Still SG-38

Mat 14

Handsome young Gary Lockwood plays the legendary St. George in "The Magic Sword," opening at the Theatre, in Eastman Color. The United Artists release also stars Basil Rathbone, Estelle Winwood and Anne Helm.

Rathbone's Roles Run From The Bard To Scotland Yard

No "great actors" roster of the screen or theatre would be complete without the name of Basil Rathbone, who again proves his right to the top rank, again as a villain, in "The Magic Sword" which opens at the Theatre, through United Artists release. The Eastman Color spectacle also stars Estelle Winwood, Gary Lockwood and Anne Helm. Rathbone was born in Johannesburg, South Africa, where his father was a mining engineer; however he was educated in England. In school he became a soccer and cricket star, winning 15 gold cups for track victories as well. No—he never studied fencing, for which, ironically, he became so well known later on the screen.

Although Basil's father planned a career for him with one of the family's large insurance companies, the young athlete had other plans: he wanted to be an actor! After working with little theatre groups for a pound a week he eventually got his big break with a cousin, Sir Frank Benson, who originated and organized the world famous Stratford Festival, in England. Rising fast, Rathbone cut his teeth on 53 Shakespearean roles and became, by 1920, a star of the London Stage.

Two years later he crossed the Atlantic to play in Gilbert Miller's "Catherine The Great" and after a series of successes on the New York stage, the restless actor journeyed to Hollywood to begin his busy film career with Norma Shearer in "The Last of Mrs. Cheyney." Key roles followed in "Romeo and Juliet," "David Copperfield," "A Tale of Two Cities," "Anna Karenina," "Robin Hood"—and then his unforgettable 16 picture series as Sherlock Holmes, which he also played on radio for seven years. One consequence of this "career" as the noted detective is his hobby: he collects pipes. According to his wife, Ouida, Rathbone's cluttered study now looks and smells, thanks to the many pipes, just as Holmes's digs did at Baker Street: awful.

From Hobby To Horror For Producer-Director Gordon

Bert I. Gordon found early in life that his hobbies interfered with his work, so he made one of them pay, producing a series of spectacular movies, the latest of which is "The Magic Sword," opening at the Theatre, through United Artists release. This is his highest and most ambitious project,

Fashions For A Dragon-Slayer

"The Magic Sword," opening at the Theatre, through United Artists release, is based on the legend of St. George, said by historians to have lived in the fourth century.

"Although the stories passed down over all these generations may have become a little, ah, exaggerated," says Bert I. Gordon, who created a two-headed, fire-breathing dragon for his movie Saint to slay, "we do know for certain what the clothing they wore then looked like." All costumes in "The Magic Sword" have been created according to museum evidence of the elegant court dress of that period, and magnificently photographed in glowing Eastman Color.

Anne Helm stars as the well-dressed princess; Basil Rathbone, Estelle Winwood and Gary Lockwood also star, in equally authentic dress. Even the horses have been outfitted accurately!

Dye Job

Apparently there is no such thing available as a tame black puma, so for "The Magic Sword," opening at the Theatre, through United Artists, a 150 pound tan mountain lion named Sir Tom was treated to an easy spray-job. The Eastman Color adventure spectacle stars Basil Rathbone, Anne Helm, Estelle Winwood and Gary Lockwood.

If Sir Tom's dye job hadn't already confused the veteran actor, his role would have: moments before his appearance his part is played by Miss Winwood, who, as a sorceress, changes form every now and then.

While still attending the University of Wisconsin, young Gordon put his photographic hobby to use filming and producing the school's 16 mm newsworld. When he found that it was good enough to become a regular weekly release in local theatres, he began developing his editing technique as well. After a hitch in the Air Force, considering himself a professional picture maker, Gordon talked his way into a contract to produce sound commercials for television. He had never made a sound film in his life, but he was willing. He asked around at the lab which had been processing his silent movies and picked up enough basic information to take a stab at it. Then, with his wife, Flora, he cut and dubbed the resulting footage on a card table in their living room. The sponsor was delighted with the result. However, Gordon subsequently became dissatisfied with making commercials, packed his family and card table and moved in on the movie capital.

In Hollywood he made the first of nine feature films, "King Dinosaur," calling on another of his hobbies: special effects. With each successive picture his effects became more startling and he eventually developed a combination of split-screen, traveling-mattes, montage-imposition and animation which he patented under the name of Super-Percepto-Fision. Now, for the first time on the screen, "The Magic Sword" will show St. George battling the famous two-headed, fire-breathing dragon. A 25 foot tall giant, head-high little people, and eye-awing "magic" performed by George's enchanted sword, from which the adventure spectacle derives its name, are only a few of the other astonishing outgrowth of Bert Gordon's fertile imagination and hobby.





Still SG-36 **Mat 24**
Basil Rathbone portrays the evil sorcerer in "The Magic Sword," opening at the Theatre, through United Artists release. The Eastman Color spectacular also stars Estelle Winwood, Gary Lockwood and Anne Helm. Bert I. Gordon produced and directed and developed the movie's extraordinary special effects.

Star Of 'The Magic Sword' Was World's Best Known Private Eye

In the decade since completing his last Sherlock Holmes role, Basil Rathbone has carefully selected his films in order to play as many a variety of parts as is available. His most recent is that of the evil sorcerer in "The Magic Sword," opening at the Theatre, through United Artists release. In Eastman Color, the adventure spectacle also stars Estelle Winwood, Gary Lockwood and Anne Helm.

"I liked Holmes," Rathbone admits. "Well . . . I was Holmes. All the same, he had some bad habits, you know, and he was awfully pompous. I don't know how Watson put up with him all those years. I don't know how I did." (Mr. Rathbone filmed sixteen motion pictures as the master detective, and played the role on radio for seven years). "The only

mystery I couldn't solve," the actor reflects, "was the same one Conan Doyle had: how to get rid of the man!"

The author's ineffectual solution was to have Holmes' arch rival, Moriarty, toss him over a waterfall. Rathbone's method was easier, but possibly no more final: he locked the famous decretiniker's cap and calabash in a glass case and threw the key out of a train window on his way to the first of a series of "Evening With Basil Rathbone" one-man shows across the country. He interrupted his tour to portray Lancelot in "The Magic Sword" because he considered the warlock . . . the most villainous, treacherous, wretchedly evil-doer it has ever been my very good fortune to play." One wonders whether, instead of Holmes, he might not have preferred playing Moriarty . . . just once.

'SWORD' SELLS SHOW



Here is an especially effective prop to help you pre-sell your attraction. It's a replica of the Magic Sword used in the movie; the blade is made of ferro, the handle is a flash-light and there are metal-recessed stones on the hazy gold ribs. When lit, the sword's glowing attraction in person being noted without disturbing those already seated. When used by your "magician" and as part of other presentations described on these pages, it will fit in as the title solely . . . and you can attach it as a prize to one of your contests when the campaign is over. Order as many as you want and include your check to speed up shipping. You pay the mailing charges on orders. Swords come fully assembled, no change batteries, ready to be used.

PRICE: \$9.00 each—Allow three weeks shipping time.

Winwood Is Washed Up Witch In Latest Offbeat Portrayal

"Poor Sybil," reflected Miss Estelle Winwood, "already a has-been and she's only a few thousand years old!" This somewhat startling observation was made by the veteran English actress who plays the part of Sybil in "The Magic Sword," opening at the Theatre, through United Artists release. Also starring are Anne Helm, Gary Lockwood and Basil Rathbone, who shares her national origin and theatrical heritage.

Noted for her "offbeat" characterizations in the theatre of both hemispheres, such as her immortal "Mad Woman of Chaillet," Miss Winwood now adds that of a witchy witch who is losing her magical touch. Well meaning, but a bungler, Sybil seems a poor match for Sorcerer Rathbone's blackest magic.

The magic of Miss Winwood's acting, however, is something else again. Receiving her "basic training" in England's famous Liverpool Repertory Theatre over forty

years ago, she later graduated to the Lyric Stage Academy of London. She resisted the call of Broadway until a New York dialecte publicly stated that a part in his new show could not be played. Accepting the challenge, Miss Winwood crossed the Atlantic and played it—staying to stun critics and public alike in over fifty successes. Add thirty more for television, when that medium came along, star in her many British films and you need only top this Winwood Cake with such icing as her roles in "The Muffs," "The Glass Slipper," "The Swan" and many other American movies.

With her latest starring part, in "The Magic Sword," Miss Winwood tops four decades of make-believe with a fairy-tale role in a terror-suspense film check full of spectacular trick effects, battles, rescues, romance and cast full of the weirdest "people" ever assembled on a set—all in glowing Eastman Color.

'Heavy' Romeo

Handsome, six foot Liam Sullivan, who is the nasty Knight in "The Magic Sword," opening at the Theatre, through United Artists release, never intended to become quite so villainous, especially after playing Romeo to Susan Strasberg's Juliet on TV. However, his skulduggery in the present Eastman Color spectacular marks him for a certain screen career of corruption, so good is he at being bad.

Graduated from Harvard with an economics degree, Liam found his extra-curricular activities with the university's famous dramatic group suited him more, and he moved rapidly from radio to repertory to summer stock to Broadway. After playing in "The Constant Wife" with Katherine Cornell he was given the leads in several Shakespearean productions, and later appeared on many television shows. When summoned to Hollywood, the actor began dividing his time between official duties with The Thellans, a group of show business people working on behalf of mentally retarded children, and transacting business for his family's Ferris Wheel factory: the only one in the world!

Off screen, the busy Mr. Sullivan is not nearly as nasty as he is made out to be in "The Magic Sword" and, girls, he's single!

Same Scene

The famous profile of Basil Rathbone, starring in the Eastman Color spectacular, "The Magic Sword," which opens at the

Theatre, through United Artists release, is one of the few which is identical on both sides of the face.



Still SG-17

Mat 18

Miss Estelle Winwood plays a sorceress in "The Magic Sword," opening at the Theatre, in Eastman Color, thru United Artists.

The Magic Sword

6' Pole and Pennant
44 x 22 inches. For curb,
lobby or use with bally.
\$6.75 each

St. George Story A Film First With 'The Magic Sword'

Can there be anyone in the world who does not know that there was once a young man named George who killed a dragon? The universal appeal of this legend has thrilled millions in Europe, Asia, Africa and America . . . with the hero always called George and the monster always a dragon. Scandinavia, Russia, Egypt and China all share in a variation of the famous story. Yet, until Bert I. Gordon filmed "The Magic Sword," the spectacular battle of man against beast had never been brought to the screen. Now, in Eastman Color, the United Artists release opens at the Theatre, starring Basil Rathbone, Estelle Winwood, Anne Helm . . . and Gary Lockwood as George, the patron saint of England.

Byzantine murals, Gothic carvings and children's picture books all illustrate St. George's rescue of the fair princess from the jaws of the fire-dragon. In 1590 Leonardo da Vinci pictured a jeweled St. George astride his horse, Bayard, slaying the monster, and the 21 inch reliquary is today a treasure kept in Munich. Its base purportedly holds bones from St. George's trusty sword arm.

And this magic sword, Ascalon, becomes the focus of Gordon's adventure spectacle, presenting through modern movie magic and color-supplemented by thrilling special effects—an action suspense chiller calculated to entertain audiences of all ages, as George and the six brave knights in Christendom defy seven deadly curses to rescue a beautiful princess, in the classic tradition of all great hero-tales.

Football Star Tackles Dragon In 'Magic Sword'

Two years ago, young Gary Lockwood, starring in "The Magic Sword" which opens at the Theatre, spoke his first lines in a movie. Today he is one of Hollywood's most promising young actors according to two men who should know about such things: Ella Kazan and Joshua Logan. As St. George, in this United Artists release, in Eastman Color, Gary fights a fire-breathing dragon to save co-star Anne Helm from being its dinner. This, at 24, is show business to Gary Lockwood. Basil Rathbone and Estelle Winwood also star in the adventure spectacle.

Gary's career in movies began with extra roles when his U.C.L.A. football coach, the late Red Sanders, got him a Screen Extras Guild Card. A few "extra" appearances whetted the boy's appetite for this new world and then opportunity lightning struck when he applied to Jack Logan for the job of Anthony Perkins' double in "Tall Story." Logan picked him from among fifty other applicants and gave him his first speaking part as well, that of the Russian Basketball player. Soon afterward came a bigger role in "Splendor in the Grass" and his Broadway debut with Jane Fonda in "Three Was a Little Girl." Another film, with Elvis Presley, followed ("Wild in the Country"), and now he finds himself starred in one of the biggest and most entertaining films made this year, "The Magic Sword."

A bachelor, Gary lives the lonely life in a small Hollywood apartment where he keeps house for himself and cooks charcoal-broiled beef on a Japanese hibachi stove.

The Big Wheel And 'The Magic Sword'

There is only one Ferrari Wheel factory in the world, and Liam Sullivan's family owns it! The actor who plays treacherous Sir Bayard in "The Magic Sword," opening in Eastman Color at the Theatre, through United Artists release, admits that people are always now started when he drops this bit of information that they are at anything he says or does while before the cameras.

In "The Magic Sword" Sullivan's skullduggery during the film earns him almost as much enmity as does that of arch-villain Basil Rathbone. Estelle Winwood, Anne Helm and Gary Lockwood also star.

Professional Princess Plays Dragon's Dinner In New Film

Hollywood often speaks of "package deals." Currently, the shapeliest—and one of the most valuable—packages is called Anne Helm, and she stars in "The Magic Sword," United Artists spectacular adventure opening at the Theatre, in Eastman Color.

Make-Up Man Dan Makes Magic In 'The Magic Sword'

Much magic went into the making of "The Magic Sword," opening at the Theatre, through United Artists release, and master make-up magician Dan Striepeke was chosen to create the weird creatures in this spectacular adventure, tapping off the most difficult make-up job done since "The Wizard of Oz" with a 25-foot ogre. Basil Rathbone, Estelle Winwood, Gary Lockwood and Anne Helm star in "The Magic Sword" which the Wizard of Special Effects, Bert I. Gordon, both produced and directed, in Eastman Color.

Striepeke used more than 25 gallons of latex rubber, 4 pounds of turkey feathers and vats of paints and special essences, utilizing his extensive knowledge of chemistry, plastics and rubber catalysts. His hardest task was transforming TV's Pampin, Maile Nuren, into a grotesque hag. First taking a life impression of Miss Nuren's lovely face, he modelled the hag-head in clay; six stages and 65 hours later he came up with the final mould. His other big problem was making up the two knights who are horribly burned by an atomic-like fireball. Striepeke took several seven hours daily to apply the waist to head latex on each man. He covered only the front of the actors' bodies, having learned from previous experience that the liquid chemical closes body pores. "The first time we used it," Striepeke remembers, "our monster passed out under those hot lights. Scared the daylight out of us. Not supposed to. Supposed to scare the audience!"

Hi-Yo Bayard!

The horse which portrays the magic steed Bayard in "The Magic Sword," opening at the Theatre, in Eastman Color, is the same white stallion which won fame as The Lone Ranger's "Silver." Released through United Artists, "The Magic Sword" features many outstanding special effects, including a two-headed dragon.

The package? Youth, personality, beauty, sex-appeal . . . and something extra, not always required: talent. All are on display in Bert I. Gordon's latest creation to high excitement, for which he has created, among other special effects, a gigantic two-headed, fire-breathing dragon to menace poor Miss Helm.

Born in Canada, Anne first studied ballet but when her family came to New York she suddenly found herself heavily in demand as a teenage model for TV commercials and her yearly income soared to \$30,000. But the acting bug had bitten her, and Anne accepted a lead role in an off-Broadway show, at a \$25.00 a week salary. Her first Broadway play folded after only two weeks and she again turned to television. After several good parts she got her big break as the Princess in "The Sleeping Beauty" on the Shubert Temple Show. A starring role in "Desire In The Dust" marked Anne's first movie role, and in "The Magic Sword" she is a princess for the second time.



Snail SG-45 **Mat IC**
Beautiful Anne Helm stars in "The Magic Sword" as a princess about to become supper for a flame-breathing dragon. Opening at the Theatre, the adventure spectacle released by United Artists is in Eastman Color, with startling special effects.

MONSTERPALOOZA 2011

by Cliff Robertson

Once again Eliot Brodsky traveled from New York and came to Burbank, California to create a three-day party dedicated to classic horror movies. Located at the Marriott Burbank Hotel & Convention Center, MONSTERPALOOZA used all of the 46,000 square feet of meeting and exhibition space and filled it with displays of horror and monster movie props, figures and memorabilia. How could Eliot top last year's event? He made this year's convention bigger! 61 vendors and over 100 celebrity guests, artists, makeup craftsmen and special effects wizards made this a memorable monster movie celebration. More room was made for vendors this time by moving the theater to the main hotel, where the events and panels were held. My first order of business was to meet John Skerchok and discuss a plan of action. It was agreed that I cover most of the panel discussions and that he cover the vendor floor activity. I'm looking forward to reading his perspective on the show! (SEE: SCARY MONSTERS #80 for John's report!)

Friday night's events started with a slide show honoring the previous year's Master of Ceremonies Verne Langdon (1941-2011). MONSTERPALOOZA 2011 was dedicated to the memory of Verne who was co-owner of Don Post Studios and a master makeup artist who worked on PLANET OF THE APES and many other film and television productions. The MONSTERPALOOZA museum featured a bust of Verne honoring the man who was a big part of the monster fan magic.

Next was THE FANTASTIC CINEMA OF ISHIRO HONDA. Author Peter H. Brothers

provided commentary to his slide show highlighting the filmmaker who created such Japanese monster movie hits as GODZILLA, KING OF THE MONSTERS (1956), THE WAR OF THE GARGANTUAS (1968), KING KONG ESCAPES (1967),



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MOSHROOM CLOUDS
 AND
MUSHROOM MEN
 THE FANTASTIC CINEMA OF ISHIRO HONDA



VERNE LANGDON
 MONSTERPALOOZA
 TRIBUTE



VERNE LANGDON
 MONSTERPALOOZA
 TRIBUTE

FRANKENSTEIN CONQUERS THE WORLD (1963), **MOTHRA** (1961) and **THE MYSTERIANS** (1957). Brother's impression of the director was that he was a nice, quiet, unassuming man that was able to make monster movies that caused total devastation! When Ishiro Honda made the first **GODZILLA** movie in 1954, Science Fiction wasn't in the Japanese dictionary. It was a new kind of film that underline the threat of radiation. He made his heroes weak, ineffectual, showing signs of cowardice and able to suffer injury. "It doesn't make them heroic as we would like them," states Brothers, "but it does make them more realistic." **GODZILLA** was inspired by the true story of a Japanese fishing boat whose crew was contaminated while the United States tested a thermonuclear weapon in the Pacific Ocean. Honda made his pictures so you would feel empathy for the monsters or the invaders—you're sad to see them go at the end and he leaves you with the message that conflicts can't be solved with violence. Brothers points out that the lasting legacy of Ishiro Honda is that **GODZILLA** is the first anti-nuclear movie and the longest running film series made the same studio.

Friday's third presentation was **THE MONSTER MOVIE FAN GUIDE TO JAPAN**. Armand Vaquer showed highlights

from his book of the same name in a PowerPoint show that compared Japanese giant monster movie stills that featured the country's real-life landmarks. One example was the Kachidoki Bridge that Godzilla destroyed in 1954. It's amazing when you see what Japan's parliament building looks like, as it stands now and compare it to its recreated miniature only to be walked through by the *King of the Monsters*. The Toho Studios craftsmen took careful steps at recreating these

landmarks to give viewers a reference, a reality to the giant monster attacks.

Next up was an instructional session by John Naulin that encouraged any want-to-be makeup artist to fill their shopping carts with "Zombies from the Supermarket." Known for his work in **RE-ANIMATOR** (1985), **FROM BEYOND** (1986), **CRITTERS** (1986) and his work at Don Post Studios as the Manager of R&D, Mr. Naulin showed us how to create convincing makeup effects using products from the local drug store. An impressive handout was given to all attendees, providing a grocery list of items to help you create homemade gore! The handout had a strong emphasis on safety. Most of the written material was a Material Safety Data Sheet that he developed along with the Environmental Protection Agency to establish safer film working environments. No one is a better advocated for safety than Naulin since he survived an electrical accident while working on a film that left him with only one working lung and two of his four chambers of his heart functioning! He attributes using respirator masks while working with chemicals has kept his lungs clear through the years. A simple (and safe) recipe for Gel Blood includes KY Gel, Denture Adhesive and red and green food coloring! Using



THE FANTASTIC CINEMA OF ISHIRO HONDA was explored on Friday night at **MONSTERPALOOZA 2011**.

his daughter for his model (Juliet Naulin is an actress who played a recurring role as Silvy Larson in the **POWER RANGERS** TV show), he made use of inexpensive makeup

that he buys by the bag full at discount stores along with the homemade goo. Within minutes he transformed the beautiful Juliet into a bloodied zombie. John Naulin's latest work can be seen in **RE-ANIMATOR THE MUSICAL** still playing (at this writing) at the Steve Allen Theater in Hollywood.

The last presentation of the evening was "Creating the Fear" with Michael Burnett. Michael is responsible for putting together **UNIVERSAL STUDIOS FLORIDA HALLOWEEN HORROR NIGHTS**—billed as the largest Halloween event in the country! The annual

John Naulin transformed his daughter into a bloodied zombie.

event, that's in its 21st year, employs 60 makeup artists, features 8 haunted houses, and 6 "scare zones" and hosts 40 to 50,000 guests each night. Mr. Burnett likens Universal's event to live theater, in that he gets to see the audience's reaction instantly.

Saturday started with a panel called "*Star Trek: Behind the Mask*." Curtis Webster author of **THE SPIRIT OF STAR TREK** was the moderator for this panel of **STAR TREK** actors and what it's like to work in heavy makeup. The panel included Richard Herd (**STAR TREK V**), McKenzie Westmore (**STAR TREK, DEXTER and FACE OFF**), Susie Plakson (**STAR TREK ENTERPRISE**) and Makeup Artist Michael Westmore (**MASK, STAR TREK: THE NEXT GENERATION, STAR TREK: FIRST CONTACT**).

Michael Westmore provided an interesting insight to making the Klingon foreheads. He wanted them to be as individual as the actors who wore them, so looking for source material he pulled out a book that had cross-sections of dinosaur vertebra. Each picture had a unique pattern that provided endless designs that he could apply to his characterizations.

The subject of CGI replacing latex prosthetics and appliques came up and the actors were quite passionate about this subject. Susie Plaxton (who had to wear mechanical antenna while playing an Andorian in *STAR TREK*) couldn't see how motion capture actors would be able to get into character without the makeup and costume. McKenzie Westmore felt that an actor uses the energy of the makeup to add to the character. Mr. Herd was adamant when he said, "it threatens all of the great crafts, the Art Directors...and there will be fewer and fewer people employed. Michael (Westmore) was telling me once that he no longer has the intern system anymore. He apprenticed for three years—I had to apprentice for two years before I got my (actors) card and after that I was a Junior Apprentice for two more years and during that period I had to do everything that was physically involved in the theater: Building sets, painting, going to makeup classes...that is no longer the case, because of all these digital things. For all the kids coming out of (acting) college there is no opportunity. No Summer Stock, no road trip, there is no place where you can go to get the experience in makeup, hair, lighting, camera...Believe me, for me, that's the worst thing that has ever happened in our business: digitization, without the means of hands-on human beings!"

The next presentation was "Glenn Hetrick Face to Face." Makeup artist and creature designer Glenn Hetrick (*CROSSING JORDIN*, *CSI-NY*, *HEROES*) known for his work in forensic shows, provided commentary to his slideshow of work. Having worked with a Forensic Scientist (who showed him his Polaroid pictures from real crime scenes), Mr. Hetrick has achieved realistic results in makeup and full-body props.

Following Glenn Hetrick was "Face Off," a panel that included the producers and judges from the Sy-Fy channel's new reality show where contestants meet the challenge of creating detailed makeup creations with little direction. The panel's favorite moments on the show so far were the alien challenge and the gender swapping challenge where men were made to be women and visa versa.

At 2:00, Master Sculptor Mike Hill spoke about his "Monsterpieces." You may have seen his works such as the impressive likenesses of a life-size sculpture of Lon Chaney Jr. as Larry Talbot and the companion figure of his transmuted alter ego **THE WOLF MAN** or the figure of Boris Karloff in Jack Pierce's

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FALL 2011

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makeup chair (seen on last year's **MONSTERPALOOZA** ad), sipping tea, while in the process of being made up as the Frankenstein monster. Mr. Hill brought us through the creative process of his newest piece: a large Karloff/ Frankenstein monster head. This sculpture was complete just as the deliver truck arrived to take it to **MONSTERPALOOZA** (the hair glue was still drying). While the head was still in the clay sculpting phase the vibrations of a passing truck made the work fall forward and crash to the floor. Mike yelled for the help of his family to upright the mammoth head back into position. Mike said that he prefers making the monsters (but he has worked on superheroes as well). He sees their souls as he works to sculpt these "damaged creatures." He has noticed the reaction of the people who have known the subjects that he sculpted, such as family and

friends of the late Christopher Reeve and Oliver Reed. Moving people to tears is not his objective, but Mr. Hill feels that he has successfully captured a moment in movie history by receiving the approval of his subject's peers and relatives. Making his creations, knowing that he wouldn't be able to keep them for long (we all have to pay the mortgage as he puts it), Mike was asked which work is his favorite. "My favorite? Is the next one."

Next was a chance to meet the King of Monsters! "They Called Him...Godzilla!" Haruo Nakajima billed as "The Man of a Thousand Monsters" suited up as Japan's most famous monster for 12 consecutive movies between 1954 and 1972. He also played many monster roles for the Toho Studios monster menagerie (Rodan, Mogera, Mothra and King Kong to name a few). Mr. Nakajima climbed the steps to the sage to a standing ovation. Author of **EIJI TSUBURAYA: MASTER OF MONSTERS**, August Ragone fielded questions with the

help of an interrupter. Mr. Nakajima was born in 1929 and is now 82 years old. Raised in Yamagata, while growing up he became a champion swimmer. It was after World War II and during A m e r i c a n occupation that Nakajima arrived at Toho Studios seeking steady work and three meals a day. While working on a war movie the



director Ishiro Honda asked the stuntmen if one of them would volunteer to do a stunt that had never before been attempted, for a Japanese film: to be set on fire. Haruo Nakajima was the only one to step forward. The stunt was completed without a hitch and when it came time to cast a monster, the fearless stuntman came to mind! While making the **GODZILLA** movies, mishaps were common—but Nakajima didn't report them if he could keep it to himself. "Actors don't cry," he said. Once while suited as Godzilla, Nakajima was standing in a pool of water along with a technician. The wire to an arc lamp was pulled and electrified the water. The technician saw the lamp falling and was able to leap to safety. Nakajima couldn't move as fast, but was insulated in the rubber costume! The original Godzilla costume was made from recycled tires with bamboo, wrapped in cloth. He was often cut by the bamboo. There was no air conditioning or heaters



The Cursed Werewolf (Oliver Reed) is brought to life by Mike Hill and on display at MONSTERPALOOZA 2011.

in the Toho sound stages. On hot summer days blocks of ice were brought in as an attempt to cool the place down. Nakajima remembers the sweat of the technicians in the rafters would rain down on him. While playing, Rodan, Nakajima was lifted up by wires. In one take the wires broke and he fell 50 meters to the soundstage floor. When the crew saw that he could get back to his feet the effect supervisor said, "I'm glad

that you didn't die in that scene!" While working on **VARAN THE UNBELIEVABLE** (1962) an explosion burned him. "I didn't say anything, because if I did I knew it would shut down production for the day and no one would be paid. So I kept on working." Nakajima also played the green giant monster in **THE WAR OF THE GARGANTUAS** (1966). One of his most difficult shoots was for **KING KONG ESCAPES** (1962) where the arms were too long and he had to stretch his arms in order to operate the hands. On stage a proclamation was presented from The Mayor of the City of Los Angeles, Antonio Villamigosa, honoring Mr. Haruo Nakajima and welcoming him to Los Angeles. By the end of the talk August Ragone asked Mr. Nakajima if

he could be the one to help translate his autobiography **MONSTER LIFE: HARUO NAKAJIMA, THE ORIGINAL GODZILLA ACTOR**. After consulting with his daughter (who was also seated on stage) Nakajima nodded and said in English, "Okay."

At 4:00 **THE HOWLING** panel included cast and crew to talk about the 1981 werewolf classic. Joe Moe (Screenwriter and Executor of the Estate for Forrest J Ackerman) moderated. The panel consisted of Actresses Dee Wallace (Karen White), Belinda Balaski (Terry Fisher), Actor Robert Picardo (Eddie), Director Joe Dante and Rick Baker's protégé Rob Bottin. Dee

Wallace has fond memories about the film, but didn't go for the horror movie genre. "I loved **THE HOWLING**. I

always thought about it as much lofter...the darkness the light. A lot of you know that I'm doing healing work right now, so I guess subconsciously I was always drawn to it." It wasn't long after the audition that she felt part of the family. When Robert Picardo was speaking about having to get ready for the transformation scene



difference of three months. "If you watch it in slow motion," Balaski said, "you can see the difference in my hair growth." The cast and crew shared memories while working with classic actors such as John Carradine and Slim Pickens. Pickens couldn't stop drooling when he had the false teeth in. Dante related the time when he saw John Carradine carrying a bag of cookies. "What do you have there, John?" "It's my Chips Ahoy." "John, you can ask Craft Services to get those for you." "I can?" He was so used to working on low budget projects that he didn't bother asking for things such as getting the beat fixed in his trailer, Carradine just brought a blanket from home. Joe Moe asked "what would be done differently now with CGI?" Dee Wallace responded with "Hssssss!!!" Since retakes had to start back up after the actors already were working on other projects, Robert Picardo found himself singing show tunes during the week and ripping woman's throats out on weekends.

Next panel was "*American Grindhouse*." Documentary filmmaker Elijah Drenner was the moderator. Admittedly unprepared, Drenner led the panel through several uncomfortable minutes, but finally got the discussion going. The panel included Joe Dante (**GREMLINS**), Larry Cohen (**IT'S ALIVE**), Jack Hill (**FOXLEY BROWN**), William Lustig (**MANIAC**) and Jeremy Kasten (**WIZARD OF GORE**). The "F" bombs were dropping as the memories of New York's 42nd Street's Grindhouses were relived. Jack Hill pointed out that the only way you could see a Grindhouse movie in Los Angeles was to see it in a crappy drive-in. Lustig talked about how the theaters on 42nd Street were once high class theaters in their day but had fallen into disrepair. The owners showed what they could get their hands on cheaply and they filled the seats at bottom-basement prices. Jack Hill added that what was missing today was the party atmosphere of seeing a Grindhouse in a cheap theater. He said that his exploitation movies had



he said that while being in the chair for 9 hours you tend to learn a few things, so he's had an interest in heavy makeup applications since. Rob Bottin was being labeled as a perfectionist to a fault. In a story that Joe Dante related, Bottin kept saying "five more minutes, five more minutes." By the time he was ready Robert Picardo was taken downstairs "and he looked great, however the crew had to be sent home because we were in super overtime. It had taken him almost 13 hours to makeup Rob. I don't know if he slept in the makeup I don't remember." Robert picked up the story from there, "I took off the makeup and went home that night. I have blocked that memory until Joe reminded me of it today. Now I'm happy to have nightmares the rest of the week about it." There was an effect that they tried but didn't make it into the movie that was called "Rocket Wolves." The idea was to have these fiberglass wolves shot out of a cannon to make it look like they were leaping out of the woods. In testing two ended up in the phone lines and one in a tree. In regards to the transformation scene, Dante thought it was too long. To test footage neighborhood kids were brought in to watch it. One kid asked, "why doesn't she run away?" But the distributor had shown the scene to the exhibitors who thought it was a "moneymaker" and instructed him not to cut out a second of film. "As a result I think it was too long and it stops the film," says Dante. Belinda Balaski told the story of when they had to re-shoot parts of her death scene. So in some camera angles it's noticeable that there's a

audiences yelling at the screen. Joe Dante spoke about a knifing incident that took place while a double feature was playing. The cops came, fought with the knife-wielding patrons and at no time did the rest of the attendees leave while the lights stayed off and the movie kept on playing. Jeremy Cohen related the same type of setting in Baltimore and he saw Tupac Shakur smoking hash just a few seats away. Lustig pointed out that The New Amsterdam Theatre on 42nd Street was the same theater that he saw great exploitation features for only 85¢ and now it's been Disney-fied for shows like **THE LION KING** or **MARY POPPINS** for tickets at \$100 or \$200 a seat. There seemed to be more talk about the loss of the Grindhouse venues and less about the movies themselves. They all agreed that today's midnight movie showings are a glimmer of hope at seeing the genre in its natural, intended setting.

The Chiodo Brothers were up next. Steven, Edward and Charles came straight from **PEE WEE ON BROADWAY** (where they recreated all of the Pee Wee Playhouse characters) to show clips of their work that included **KILLER KLOWNS FROM OUTER SPACE** (1988), **ELF** (2003). They started their presentation by exposing their roots: a Super 8 movie that they made when they were kids. Spliced together scenes with visible Scotch tape, the film called **IT CAME FROM AN EGG** featured a stop-motion monster with live action. Using trick photography the 12 inch high clay monster attacked the kids (including their kid sister) and ended with the monster being impaled with a spear. They showed clips from a never before seen short that they made with Tim Burton for the Disney Channel. **HANSEL AND GRETEL** was made on a shoestring budget and to give it a twist it was made with an all Asian cast. Burton wanted the Gingerbread House to explode in colors. Still learning their craft the Chiodo brothers used real pigment in balloons and threw them on the walls of the soundstage. It took the Disney maintenance's staff 6 coats of paint to cover the paint mess. While speaking about **KILLER KLOWNS FROM OUTER SPACE** they said that the plot of the movie is basically the Steve McQueen version of **THE BLOB** (1958). Another insight to the movie is that the cotton candy that was used to wrap their victims up in was a homage to **BEAST FROM HAUNTED CAVE** (1959). What was in that movie looked like cotton candy to them. They worked on the movie **CRITTERS** (1986) as puppeteers. Having to work in holes in the desert floor they were told to look out for rattlesnakes. The crew would call for a lunch break and neglect to tell the Chiodo Brothers, leaving them underground. Also included in their demo reel was **ELVIRA'S CHRISTMAS SPECIAL**. They used Elvira's likeness for a claymation short that was a very dark version of a Christmas celebration. This was the last project that they shot on 35mm film. They used digital recording thereafter.

Saturday night ended with "The Hong Show." Actor James Hong (**BLADE RUNNER**, **BIG TROUBLE IN LITTLE CHINA**) conducted an audience participation show for an extra admission price of \$15. No thanks. It cost \$8 to park my car!

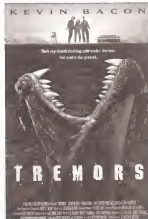
Sunday afternoon brought a new set of panels starting with "Tremors." Makeup artist John Goodwin conducted the panel that was made up of Director Ron Underwood, Screenwriters Brent Maddock and S.S. Wilson, Creature Creators Tom Woodruff and Alec Gillis. The presentation started with a clip where Mr. Goodwin was in the movie and his character was



The Chiodo Brothers with a few of their Klown Kreation. (Below) A scary scene from the Chiodo Brothers' **ELVIRA'S CHRISTMAS SPECIAL** that was the last project they shot on 35mm film that was included on their demo reel shown at **MONSTERPALOOZA** on Saturday.



crushed by falling rocks. Shot in 1988, its working title was "Beneath Perfection." Maddock wanted to create real people (not desert living hick stereotypes) and put them in an extraordinary situation. Originally conceiving the creatures to be depicted by stop-motion animation it was pointed out that the movement of the desert dust would be hard to replicate, but the real dust and dirt caused problems using mechanical monsters by jamming gears and freezing hydraulics. When making the full scale creatures, a custom-built oven had to be used to bake the foam construction. With all the difficulties of the large-scale monsters, the creature builders resorted to low-tech methods for other effects: miniatures and hand puppets. In regards to casting they were told that they had to test Reba McEntire and Michael Gross, "Really" thought Ron Underwood, "but because of the studio's ties with Reba's label she had to read for it." He was very impressed





with the versatility of the two performers. McEntire was able to handle any type of firearms that was handed to her. Though Gross wasn't able to make any gun fire, he was able to perform a realistic desert dweller and made you forget about his work on **FAMILY TIES**. The last casting objective was to get Kevin Bacon. If he didn't sign the project wouldn't get the green light. We were shown outtakes that were only preserved on VHS and the copy was losing its polarity. Instances were shown of what was supposed to be a hot summer day that actually produced snowflakes. We saw lots of takes where the mechanical monsters didn't work. The goodbye scene was actually shot after cast and crew had left Lone Pine, California, so lastly we were shown what was across the street of the closing scene of what was supposed to be an isolated desert property: The amusement park known as "Magic Mountain."

Next was the "Cut People" panel, moderated by Author Pat Jankiewicz. We were disappointed right away: Malcolm McDowell wasn't there due to a conflicting filming schedule and Nastassja Kinski was late. Actress Lynn Lowrey was on hand to tell the story of having to shoot her attack scene multiple times. She knew she was in for a rough project after being asked if she bruised easily. Her physical acting involved her clawing her way down a flight of stairs, flesh ripping carpet tacks and all. Screenwriter Alan Ormsby told of how the story concept changed several times and moved further away from being the remake that it was. Released in 1982 this was another impressive example of detailed transformations done without CGI. Tom Burman, Dori Dreiband-Burman, Leonard Engelman and Rob Burman lent insight to the movie magic. When Nastassja Kinski did show up, I swear, she didn't speak a cohesive sentence for me to take note of. She did convey that she was happy that audiences are still interested in the film. She was very gracious toward her former co-workers. After almost 30 years since the movie Nastassja Kinski is still very beautiful, although she kept her hand at her mouth most of the time (I never got a good picture of her).



"Ricou Browning—Feature Creature" was the next panel I attended. Mr. Browning, as most Monster Kids know is the underwater actor who



"Ricou Browning—Feature Creature."

portrayed the **CREATURE FROM THE BLACK LAGOON** (1954). Being the submerged counterpart of Ben Chapman who played the monster on land, the two actors never met during filming. They met some 20 years later at a show. The above water scenes were shot in California while the underwater scenes were taken in Florida. Browning was hired because of his swimming capabilities, he can hold his breath for 3 minutes, and his knowledge of shooting locations inland and off the coast of Florida. He was the first to be fitted for the foam latex costume. The first concept was known as "Oscar," having been designed to resemble the Academy Award. Not getting the approval for that concept, something new was being considered that was drawn by one-time Disney animator Millicent Patrick. The Universal Studios creature team led by Bud Westmore went straight to work gluing foam pieces to Browning as he wore a body suit. That was until he told them that the glue that they were using was burning him. "It'll stop as it dries," he was told. "No," he repeated. "It's REALLY burning me!" They tore off the suit to reveal large blisters on his chest (scars that he still bears today). A full-body casting was made after that and they worked on a duplicate form of Browning. After about two weeks they had a completed costume for Browning to try on. It was fitted with lead plates to enable him to sink and not float since it was made out of rubber. The only time you see Browning out of water as the Gillman is when he's in the 2nd **CREATURE** movie when he's boistered out of a water tank (which was painful for him). Once he was completely out of the water, they changed actors.

Underwater filming took place at Wakulla Spring, Florida where Browning pointed out there were plenty of alligators, but that they wouldn't bother the filming. After the **CREATURE** films, Racou Browning went on to work full-time in the film and TV businesses as producer, writer and director. He created the TV show **FLIPPER** (1964-1967) which he stated was inspired by **LASSIE**. It wasn't a boy and his dog, rather it was a boy and his dolphin. Browning would be called upon to direct and choreograph underwater sequences of film productions such as Disney's **20,000 LEAGUES UNDER THE SEA** (1954) and the James Bond movie **THUNDERBALL** (1965). One film tidbit to look for during your next viewing of the **CREATURE FROM THE BLACK LAGOON** is that when Browning exhaled the bubbles went up to the top of the Gillman mask and would stream out the top of its head. So before each take Browning would push down on the top of his head to squeeze the air out. In some takes you can still see the stream of bubbles coming out of the top of the scalp.

The last panel of **MONSTERPALOOZA 2011** was "Beetlejuice." The show opened with moderator Daniel Roebuck (**RIVER'S EDGE**) asking us to evoke the rotting, green haired dead guy who has seen **THE**



EXORCIST about 167 times, by saying his name three times. A Beetlejuice impersonator came out wearing the same wig that was used in the film. The panel consisted of the Oscar winning team of Special Effect Artist and Puppeteer Douglas Turner; Visual Effects Artist Ted Rae; Hair Stylist Yolanda Toussieng; and Makeup and Special Effects Specialists Steve LaPorte, Robert Short and Ve Neil. Released in 1988 **BEETLEJUICE** is one of the last movies of its

kind to be made without CGI, in fact almost all of the visual effects were made as the film was rolling, without post production work. Only two effects were made in post: Beetlejuice's spinning and shrinking head. It's amazing to consider that they didn't even employ a bluescreen while depicting Alec Baldwin's severed head while Geena Davis bled it. That effect was made, right before the camera. Baldwin was on his knees behind a cardboard picture of the office desk behind him, while wearing a bloodied neck appliqué. His headless body running through the house was made by hiding his head in one camera angle, then making a false upper body for a shorter stand-in as he ran up the stairs. Other effects such as the Hallway of Lost Souls and the world of the Sandworms used forced perspective to achieve the look of an endless hallway and sand dunes that reached from horizon to horizon. Robert Short points out that the film holds up so well today because there is no generational loss because of the lack of post production special effects processing making for a clearer print. Working from Tim Burton's drawings the makeup design was granted approval with the final touches of adding moss that was



purchased from a hobby shop, intended to be used for train set foliage. Inspired by Daryl Hannah's use of airbrush as makeup in the movie **BLADE RUNNER** they decided to experiment with airbrush for the dead office workers. Offbeat hair color was made by using cloth dyes. Hot pink hair dye just didn't exist. Ve Neill adds that while working on the film that "everyday was an absolute blast. Time was a visionary. I only have fond memories of the film. Tim didn't seem like the director, but one of us. (It was) a real creative project that set the standard."

It's a shame that there were some conflicting schedules for other events that I ended up missing. There was a discussion on 1950s Sci-Fi with a panel of Author Bill Warren, Writer and Director Ted Newsom and Screenwriter Don Glut that I would have liked to have attended. I also missed Casey Love's painting demonstration and the Shiflett Brothers and their demonstration on sculpting the human physique. I had to eat at least once and I missed the panel of "Men in Suits" (John Skerchok did catch that panel). I also missed some of the makeup demonstrations conducted by sponsor Cinema Makeup School. What was missing this year was a showing of films. Last year we saw **A DARK AND STORMY NIGHT** and **RETURN OF THE LIVING DEAD**. Just one film would have been better to end the evening than a \$12 extra ticket price to see a show.

I Quenched the Thirst of the Creature of the Black Lagoon!

Still being in the amateur reporter status I didn't have the access to the guest actors that Mr. Skerchok has (he sported a cool press pass), so when I asked to take a picture of a certain star (he will go nameless) I was waved off and told "there is a code among actors that you can't take a picture without buying something first." Okay, I understand that they are there to make money. They're working for the \$20 they can get for a signed photograph, but I also think that they are there to make that connection with their public. I purchased a copy of a director's book for \$25, knowing full well that I could get it on Amazon for under \$20. I made the purchase because no one was at his table and I noticed that was the issue when I saw him last year. When I handed him the money he said, "for an additional \$20 I'll sign it for you." I wanted to cancel the deal right there!

I spoke to Puppeteer Bill Diamond as I purchased a new copy of **THE AURORA MONSTERS** DVD. He signed it with silver ink (at no extra charge) and told me that the sequel is about to be made and the Dungeon Duel of Zacherley and Gorgo will return. The proposed cover artwork will be the same as **SCREAM** magazine #20—go figure. I talked to Julie Adams who was very gracious—I got a good picture of her standing with the Gillman statue. As I moved on to Ricou Browning's table a page from the show handed him a shallow plastic cup of water and told him that there wasn't any bottled water available. The Gillman looked disappointed at the small cup. I pulled a bottle of water from my backpack and handed it to



Bill Diamond, Audrey and Jackie Joseph.



him. To which he responded with a wave of his arm across the stacks of glossy photos on his table and said, "pick out any one you want." He signed it and handed it to me. Can you imagine letting the Creature from the Black Lagoon go dry?

It was good to see Eliot Brodsky as an observer and participant this time around. I saw him sitting through at least one panel (that I noticed) and I caught him walking through the museum with his friends and family. Last year he was running around taking care of everything, taking tickets at the will call door and manning the front

desk. I later talked to him about that. "I saw pictures of past shows and I thought 'I didn't see that while I was there.' So this year I told my wife that I wanted to be more of an attendee." Good point: What's the sense of throwing a monster party when you can't take the time to enjoy it?



The Lone VAMPIRE or Halloween for one!

by Kent R. Dalgua

Greetings once again, *Scary Readers* to the latest issue of the *Only Real Monster Magazine* I write for and that's a good thing!

The sky was dark and cloudy and the leaves were blown all around and the air was thick with fog...as I opened my chamber door for the season's first "trick or treater"...He was a child all of 8 or 9 and dressed as a classic vampire! A long black cape with a hood and patsy faced with fangs and blood....eck!! I asked for candy more as a question than a command, so I asked him what he wanted?...And then with a cry more like a banshee than a small vampire...he said "TREAT OR TREAT" and he was rewarded with 3 pieces of sweet treats to gobble on later in his own crypt!! This would be my only vampire this year and as it turned out, my only trick or treater at all...I could have given him it all the candy as it turned out! Maybe next year will be a larger crowd of ghoulies ...as it couldn't get much smaller...or could it?

And now let's us dig deeper into some "rare scares" as I present for you eye-candy this time out, a poster from one of my all time favorite 1960s era shockers **THE CRAWLING HAND**. A b/w space film that lands on earth to thrill and amaze and be a "pain in the neck" to some of the cast and beware of the junkyard cat as he eats anything. Astronaut hands are some of his favorites...yuck! As this year brings in a new "Thing" as in a prequel to John Carpenter's classic **THE THING** I thought we could all enjoy a vintage paperback cover from the original story "Who Goes There?"...Seck out this text

as it's worth reading on a dark and lonely snowy night...It's just the neighbor's dog making that noise outside...honest!



Next up is some rarely seen T.V. guide ads for the "Ghost Host." This WBFF-TV 45 show was a staple for ghouls and gals who craved the late night "thrills and chills"...So enjoy these images that are so rare!!

Along the way may I show you a paperback from the old



school daze of this **SPOOKY MAGIC** cover. One of many used for his book....It offered many ways for you to amaze your fiend/friends with feats of wonderment or feats of clay!!

And speaking of drive-ins...well I was thinking of one...beware of the clash of **"THE MUMMY VS. THE VAMPIRE"** in this vintage ad for **THE MUMMY** and **BLOOD OF THE**



GREENSBRIER Drive-In Theatre
Now Every Night At 8:00

IN BLOOD-CURDLING COLOR!

MONSTERS 1961 ★
Tentative
and
Set. ★

"THE MUMMY" vs "THE VAMPIRE"



Fear Will Freeze You
When You See...
"THE MUMMY"
If they get like your cat...



Stack... Screaming
Terror When You
Face the Half-Dead
"BLOOD OF VAMPIRE"

PLEASE TRY
NOT TO FAINT

FREE PASS
from 2:00 to 4:00 PM

desert to watch for U.F.O.'s)!!

**WE
FEATURE
CREATURES**
SATURDAYS VERY LATE

9



**Creatures of the Night
That We Loved So Well**
TV Horror Movies of Southern California



This year is a banner year for books on horror T.V. hosts as 2 books on California hosts were released. The first is the James M. Fettes book on Southern TV hosts called **CREATURES OF THE NIGHT THAT WE LOVED SO WELL** and the other is Michael Monahan's **SHOCK IT TO ME**. Both are well researched and vastly illustrated and I highly recommend them both. I'd hurry as I'm sure they will be sold out soon! Great job guys as I love this kind of read and always dig the long lost facts and vintage T.V. guide

VAMPIRE. It uses a Lon Chaney "Mummy" and a Oliver Reed "Werewolf" on its ad....Creepy graphics and all from 1961 and please pass the popcorn this way...PLEASE!

The lovely and talented Carol Lynley makes me look good as we meet at a Hollywood collectibles show a few years ago. A photo lost from last issue and rescued for this issue...Yep!

Once again the talented hands of Dan Siciliano is used to great effect as his "We Feature Creatures" ad is used for the first time anywhere and he does have the gift of design...this man is going places (asylum's, spook houses and late night drives in the



ads!!

Did you hear that laughter as the Chagney/Chaney Phantom haunts the pages of **SCARY** in the guise of madness and music...and pretty dames in distress. As we feature the



Phantom in all his creepiness on the board game and in the scene that launched the Aurora monster model and also featuring the sketch from the "Man of a Thousand Faces"...and Chagney in a rare full on make-up shot!! It's all too late as



the mask has been removed and...well you'll see...I warned you!!



Any good monster magazine collector would have seen or sought out **FAMOUS MONSTERS OF FILMLAND** #4 for the rare and very limited "Ghoul's Eye" sticker that was available

FAMOUS MONSTERS OF FILMLAND

ZACHERLEY
how he became
king of the show
in one act.

THE MUMMY
(printed on
Gunny paper)

**CHRISTOPHER
LEE**
the handsome
thorn

RIDE THE GADSDEN
WILLOW GROVE

in some areas of the United States. The sticker warned the buyer to *RIDE THE GHOUL'S EYE* ride at the Willow Grove Amusement Park in Willow Grove, Pennsylvania. I always wondered what the ride looked like? Well I present to you the readers of **SCARY MONSTERS MAGAZINE** for the first time that I know of, a photo of the outside of this ride and the "Ghoul" is on the roof

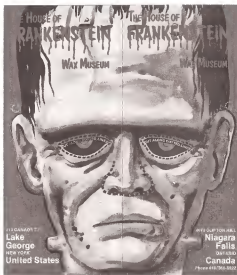
and he has one giant eye (The Ghoul's Eye). The Ghoul's Eye is drawing the unsuspected into his realm or to another time and place!! A rarity indeed with the help of Mr. Sicilian and the wonder of the world wide web and the folks who posted it for me to find...cool.



Come to the **HOUSE OF FRANKENSTEIN** and buy a banner and bring home the brochure that will reveal the thrill/chills of being there...so enjoy the kooky banner and the original pamphlet telling of this attraction...be there!!



And as we visit another time and place in local TV history, here's another host and he's from Atlanta and he's called Bestoink Dooley. Bestoink was a local favorite and he even starred in his own movie **BLOOD MOUNTAIN** aka **DEMON HUNTER** and was on WAGA-TV5. The fans love him!! He



112 CANADIAN
Lake
George
NEW YORK
United States

Niagara Falls
Canada
Phone 416-766-3300

**FOOLISH
MORTALS
BEWARE!**

THIS IS
THE HOLY
FRANKENSTEIN

Doctor Frankenstein, according to Mary Shelley, stirred a monster from the dead. Here is the House of Frankenstein. They are really "monsters." The creature roams the halls of the insane, not not being — yet —, they are not dead. But is you shut the eye for yourself, they make you look dead — sometimes, they even SCREAM!

To win this \$1,000 cash reward, New Millionaire, the second season, will pick the 12 steps of the haunted drink you mix all year long. Don't worry, there's no spooky theme. You'll just have to be a little bit of a ghost.

We didn't tell you about this, but I know you're dying of me-happy. The opportunities never show you how it played its part other than the Phobias of the Opera. Credits lights flash in the kitchen and indicate you passed the dinner. Please, this tonight will allow you

center. The crystal ball glows and the table begins to rise. The table floats about four feet in the air, and you are there at the Big Brother's. The music

Look, you're a 30-year-old man
 don't forget you're young.
 Of course I won't tell you all about
 the House of Representatives. Don't
 worry, I'll be back tonight and I

must go. Gladys, not just once
when you return for another
year in Nevada. Tell Edith
or Phyllis, please.

KEEP PRODUCE AS WARM AS YOU CAN
OR IT'LL BE TOO HARD TO HOLD IN PLACE



THE BODY
FRANKIE
CALLOW
SANDY PIE
NOT A PERSONAL
FRANCE
REBY BLATCHING
MURKIN
THE GULLITINE
TORTURE CHAIRS
THE FRANKIE & MONSTER
AND MANY, MANY MORE!

A LITTLE TIME WITH US

also did live shows and had buttons, fan club cards to sign and giveaways. I want one of those...Maybe I can seek one out on ebay sometime?? Enjoy the TV ad of him and the signed photo. Is that crayon? Bestink also made the cover of the ATLANTA WEEKLY years after being a



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THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD INTERVIEWS

Interview with "The pre-eminent collector of Vincent Price memorabilia," Robert Taylor

Over the years of hosting movies and making appearances at conventions I've been fortunate to meet and become friends with many interesting and creative people. One of my favorites among the folks I've met is Robert Taylor. I first met Robert at **MONSTER BASH** in Butler, PA, and we hit it off right away, but it was at the **WONDERFEST** conventions in Louisville and through mail correspondence that I really got to know him better. We share many similar interests, and chief among those is a love and appreciation of all things Vincent Price related. In fact, Robert owns an amazing collection of Vincent Price memorabilia that includes many personal items owned by Vincent and the Price family. When I decided to do a Vincentennial blogathan of 1000 posts about Vincent Price I wrote Robert and asked if he'd be willing to share a few photos of his collection on my blog. Not only did he share more than a few pictures but easily more than half the posts were about items provided or information gleaned from Robert. He has accumulated a wealth of information about Vincent, in addition to the physical artifacts, and has become a real Price aficionado. So I thought it would be fitting for the final **SCARY MONSTERS** article of 2011, the 100th anniverSCARY of Vincent, to interview Robert and talk a little about his Price collection.

Hi Robert, thanks for joining me here in SCARY MONSTERS. Speaking of SCARY, you have a large collection of not only Vincent Price memorabilia but science fiction/horror in general. Have you always been a collector or did you come to it later in life?

Good to see you again, Larry! I'm happy to be here. Yes, I guess I have a fairly large collection of memorabilia. I know other collectors have larger holdings, but I've been told many times that my collection is unique—sort of quirky! I've been a collector of all sorts of things since I was about 6 or 7, actually—my paternal grandfather started me on Native American relic collecting at the Taylor family's farm in southern Indiana. Arrowheads and other flint tools and sometimes axe-heads would turn up when he did the Spring plowing. And my maternal grandmother, an inveterate traveler who made friends everywhere she went (it was on her side of the family that we're distantly related to Fanny, by the way!) was a collector of a variety of things. She encouraged me tremendously and got me interested in collecting postage stamps and foreign coins and seashells and mineral specimens. Both sets of grandparents



AND my parents gave me books on a regular basis—especially the Golden Nature Guides, which set me collecting insects and rocks and fossils and any sort of natural science stuff I could haul home! My parents were lifelong collectors too—my dad collected antique tools, especially farm—and woodworking-related ones, and my mom collected all kinds of antiques—furniture, china, glassware. To quote Tien Conway in

ATOMIC SUBMARINE (1959), "Don't you see the pattern?" It was almost a genetic predisposition toward being a collector. I was a collector in the cradle, I think. One of the books I read when I was about 10 was 20,000 LEAGUES UNDER THE SEA, which has in it detailed descriptions of Captain Nemo's



Robert Taylor in St. Louis holding a sea shell from the Vincent Price collection.

collections on The Nautilus: seashells, corals, sea creatures preserved in jars, etc. and that sort of thing really fired my imagination. I loved collecting everything. Sam Karloff says I'm not so much a collector as an accumulator! Ha! She's got something there. But I'm both, I guess.

When did you start collecting horror/sci-fi memorabilia? The horror/sci-fi movie memorabilia

collecting in general—started for me probably in the late 1960s when I began writing to celebrities for their autographs—and to Movie Star News in NYC to get 8x10s of scenes from my favorite monster flicks. The first autograph I got was from silent star Miriam Cooper Walsh, Raoul Walsh's widow, and shortly after that I got Lon Chaney Jr.'s. That collection just sort of drifted along until the mid-1970s when I really caught the autograph fever and began writing to every living silent film actress and actor I could find, and to '30s-'50s performers as well. Somehow I missed the whole monster-toy thing—I didn't collect any horror/sci-fi related figures or models except for the Aurora models until very late, maybe in the early '90s. In the 1960s I'd become a fan of FAMOUS MONSTERS magazine and of course all those photos of Uncle Furry's collection fascinated me—so my interest was in actual movie memorabilia, props and lobby cards and life masks and such—the sort of magical stuff I never at that time dreamed would ever be something I could actually lay my hands on!

In the 1990s I began to make connections with other collectors, and of course the advent of Ebay and other Internet sources really fired my interest and opened new doors for me. I also began to bid on items in auction catalogs. I slowly began collecting the sorts of things I saw in photos of the Ackermans, though what I could afford were very much



The first Vincent Price item Robert collected was one of his self-portrait signed sketches from a catalog auction.

lesser examples of what Furry had! Strangely enough, the first important addition to my collection was not horror-related at all—I bought a collection of letters, about 95 of them, all written by Jimmy Stewart to the president of his fan club from 1938 to 1951. As I've hinted previously here, I'm interested in movies, period—not just horror/sci-fi, though that genre is very very important to me. In the 1990s—around '96, I think—I bought my first item from the estate of Vincent Price. That was a life-altering moment in my collecting, certainly.

What is it about Vincent Price that interested you and made you want to collect his memorabilia?

Well, that's a good question—and it has a double-sided answer. I was a great fan of Vinnie's long before I made that purchase in '96. As a kid I'd seen his films at the theatre—I remember seeing HOUSE OF WAX (but not in 3-D) and THE BAT at the local drive-in. My dad often took me on weekends to the drive-in. My mom would pack sandwiches for us, and she'd wrap ice-cold bottles of Pepsi (my dad's favorite) in newspaper, rolling the paper tightly as insulation to keep the drinks cold—and it was at the drive-in that I first saw some of the Price films as well as other movies like CREATURE FROM THE BLACK LAGOON and BEAST WITH A MILLION EYES. I remember seeing a re-release of HOUSE OF DRACULA there, too, once. At any rate, I knew Vinnie from the films and also from TV—his appearances on the Red Skelton Show particularly endeared him to me. He was scary AND he was funny! How cool was that? I was a fan of Price, Karloff, Lugosi, and both Chaney's, of course—and the first two were my top favorites back then. But collecting Vinnie—that began not just because I was a fan, but because the opportunity arose FOR me to collect him. In the 1990s, a fellow collector friend phoned me and asked me if I knew Victoria Price, Vincent's daughter. Noooo, I sure didn't know her. Well, he told me, she was selling a few things from her father's estate, and

perhaps I'd be interested in pursuing something. He gave me the phone number and I called Victoria—and yes, she had a few things for sale from her dad's wonderful personal art collection. I was at the time completely uneducated as an art collector, but with Victoria's encouragement I soon began to learn. The first piece I bought from the Price estate was a small sketch by Edouard Vuillard (1868-1940), a Post-Impressionist/Nabi artist, and that was followed by a drawing by Henry Lee McFee (1886-1953), who was an American cubist. I was especially pleased by the fact that these pieces had been in the Price collection during the actor's life, right up to his passing. These were things he loved and admired. Beginning with these, I continued to collect Price artwork including many pieces he purchased for re-selling by the Sears Company in the '60s-'70s (each piece Sears sold was chosen and purchased by Vinnie—an amazing feat, considering how much art the Sears Company required to fill stores all over the U.S.!) You can still find good examples of Vinnie's Sears art on Ebay.

In the 2000's, Victoria Price began selling a few other examples of her parents' personal memorabilia besides the artwork on Ebay and it was then that I became known as The Scourge of Ebay (so I was "affectionately" termed by some other collectors who are now my friends!) Among the group of Price collectors who bid on the Ebay listings Victoria posted, I was, I'm told, the fiercest competitor. To paraphrase Sir Edmund Hillary's comment about why he climbed Mt. Everest—I bought everything I was able to buy BECAUSE IT WAS THERE! So there you have it—I was a fan, yes, and loved Vinnie's film and TV work, so I bought photos and books and magazines and such; and then, when personal memorabilia was presented for sale, I couldn't resist collecting that, too. Vinnie and Mary Grant Price had collected things from all over the world, very interesting, very beautiful stuff. And Vinnie apparently never threw away a letter, a photo, a script, a contract... Given my collecting background, I was like a kid in a candy store!

Do you recall the first Vincent Price item ever collected?

Although the artworks I discussed above were the first pieces I got from the Price estate, the first Price item I ever bought was one of his self-portrait sketches which I acquired from a catalog auction. He did these for fans many many times over the years. Now, unfortunately, there are many fake ones for sale.

They're always signed, so you must do your homework if you're thinking of purchasing one. Know the seller's reputation, know Vinnie's signatures (which varied according to his age and his health)—just be smart and be vigilant. You have to do your homework. The same goes, of course, for purchasing ANY film, TV or theatre memorabilia. There are more fakes out there now than ever before, I'm afraid.

Do you have a favorite Price film? Any items from that film?



A Vincent Price scrapbook that Vincent's father put together from the Robert Taylor collection.

A strange thing about my Price collection is that I have relatively little material from his film career. I have his personal script from DEAD HEAT and some photos he saved—8x10s, publicity shots—from several movies like DRAGONWYCK, ELIZABETH AND ESSEX, EDWARD SCISSORHANDS and SERVICE DE LUXE—the latter being his first Hollywood film, a movie he did with Constance Bennett.

As far as my favorite Price film—sheesh! Top 4 or 5, maybe—but it's hard to put just one film at the top of my list. I'll give you this short list: LAURA, COMEDY OF TERRORS, HOUSE ON HAUNTED HILL, DRAGONWYCK and CHAMPAGNE FOR CAESAR. There you have mystery, horror-comedy, horror, gothic thriller and something close to screwball comedy!

I understand the Vincent Price collecting bug extends to other members of your family too?

Now this is where I have to talk about my cousin Sara, who I consider the "other half" of the Price collecting in my world. "Cuz" says that it was I who sparked in her a great love for Vincent Price. I was a school librarian for 30 years before I began teaching film classes at the University of Cincinnati, and Cuz was one of the kids in school during my library days. This was about 40 years ago. Once or twice a year, before holiday breaks, we'd show the kids a movie, and it happened that when my Cuz was a little girl in the 7th grade, I chose the film—

HOUSE OF WAX—and she says that was what introduced her to Vincent Price and that her life was forever changed because of that. At any rate, a few years ago, Cuz became interested in my Price collection and decided to start collecting on her own. HER collection, however, features a great deal of movie stuff. She has pressbooks and heralds for all but one of Vinnie's films—about a hundred, I think (the one she still needs is BLOODBATH AT THE HOUSE OF DEATH, a very unfunny British horror comedy

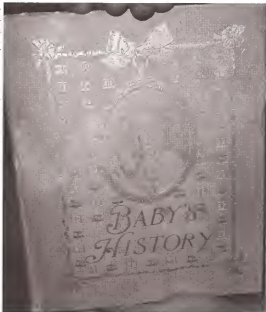
Vinnie had a small part in it), many lobbies and publicity photos, and even one of those canvas "director's chair"—backs with Price's name printed on it. My collection has a lot of theatrical memorabilia and a great deal of his art and family personal memorabilia. Together, Cuz and I pretty much cover Price's long life, both the private and the public facets of it.

You acquired many of the items directly from the Price family. What has it been like dealing with the family?

I've had a great fun dealing with Vinnie's daughter Victoria, both privately and via public sales. Since I first contacted her around 1996 we've had a very friendly relationship for what is—my gosh, it's 15 years' now! It's been, of course, mainly "business"—but a friendship developed as the years passed, as our email exchanges regarding auctions grew to include conversational bits—about our mutual love of dogs, for instance, and an unfortunate fondness for really bad puns (shades of Forry!). One "game" we've played for years is our sign-offs at the end of emails. I started it by signing off one with "Yours til Claude Rains," and another with the old "Yours til Niagara Falls"—and Victoria instantly picked up on those and we've spent years one-upping one another with silly closings. It was at tremendous pleasure for me to meet Victoria in person, after all these years, this past June in St. Louis at the Vincentennial celebration! From the get-go she was such a warm and friendly person, smiling hugely, instantly opening her arms to give a big hug. What a personality! That evening she gave a brilliant, totally engaging talk about her dad's life—and of course about her own life, growing up as the daughter of Vincent Price. She had the audience in her pocket instantly. I'd guess this is a good example of the apple not falling far from the tree. She's very much her father's daughter, indeed.

One of the most unique items in your collection is Vincent Price's Baby Book! I understand there is a bit of an interesting story about it.

People have frequently asked me, "What possessed Victoria Price to sell her father's baby book?!" Easy answer there—Victoria didn't sell it to me at all. In fact, when I showed it to her in St. Louis this past summer, she admitted that she had never seen it before in her life! Here's the story, as much as I can tell you. It turned up on Ebay a couple of years ago. I knew all the "usual suspects" of the Price collectors would eventually see it there and I was sure I'd have quite a contest on my hands trying to win it, but try I would. I contacted the seller, a lady on the East coast, to see how she came by it, what she knew about it. She said she was selling it for a gentleman from California who had recently re-located to the East and who brought it to her antique shop, asking if she would sell it for him. He told her that his late mother a movie actress (not naming her), had picked it up at the estate sale of Vincent Price's agent. The gentleman years later, at his mother's death, acquired the book—and now wanted to sell it. The only logical reason I can think of as to why Price's agent would have his 1911 baby book is—perhaps the agent borrowed it in order to supply some baby photos or other info for the TV series *THIS IS YOUR LIFE* when Vinnie was the subject of the show in 1973 (Victoria was about 11 at the time and therefore wouldn't have been likely to know much about the old baby book). The baby book, for whatever reason, never made its way back to the



Robert Taylor proudly holds up Vincent Price's baby book.

Price family. This is only my theory and as such is essentially worthless except as a possible scenario. Well, the Ebay seller had it on her auction page for about three days and then the book disappeared. I contacted her—in a panic, fearing it was somehow sold out from under me—and she told me that the gentleman who owned it had decided he could make more money if he turned it over to a large auction house—and bless her, she told me which auction house it was, a fine arts concern in North Carolina! I tracked the baby book down—yes, they had it, and I'd be welcome to do bidding by phone on the day set for the auction. The auction house dealt almost entirely in fine furnishing from Deep South mansions—silver candelabras, crystal chandeliers, rosewood sofas and Chinese floor vases—and the Price baby book stuck out like a sore thumb. No, that's not right—it was the direct opposite—it was almost invisible to the auction crowd that frequented that house—no one cared about a piece of film-star memorabilia—they were there for silver and rosewood! My heart was beating like crazy during the phone bidding, but there was only one other bidder (also on the phone somewhere) going for the baby book—and I won it handily at a decent price. It's certainly one of my favorite items, containing Vinnie's baby curls, his baby mittens, baby shoe, and on one page which is titled "Baby's First Handwriting," a pencil scribble labeled "at 18 months": Vincent Price's very first attempt at an autograph!

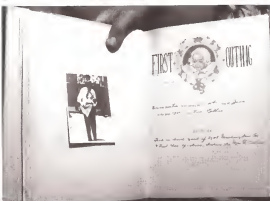
What are some of your other favorite Price pieces in your collection?

I like having Price's personal script for his one-man show about Oscar Wilde, "Divisions and Delights, with Vinnie's

handwritten notes and underlinings. Actually it's one of two such scripts—and the other one is in the collection of a good friend. I also take a lot of pleasure from a framed drawing sent to Vinnie and wife Mary by the great actress Helen Hayes when Victoria was born. Vinnie had started out in show biz in New York City in 1935 in the stage play *VICTORIA REGINA*, the story of the life of Queen Victoria, which starred Helen Hayes. It was the first role that brought Vinnie fame as an actor. When their daughter was born, Vincent and Mary named her Victoria after the play—and after the historic personage whose story began Price's rise to fame. The drawing Miss Hayes sent Vinnie is by artist Ernest Shepard (who famously illustrated the original *WINNIE THE POOH* and *THE WIND IN THE WILLOWS* in England) and it pictures a scene from the play: Victoria, Albert and Albert's brother Ernest are shown (in the Broadway play, Helen Hayes, Vincent Price, and George Macready). On the paper backing of the framed drawing, Vinnie wrote out the entire story of how he appeared in *VICTORIA REGINA* with Helen Hayes in '35-'37, explaining that she sent the drawing to him upon the birth of his own Victoria in 1962. It's my hope that the Library of Congress will be able to add such items as this—and other things from my Price collection—to their holdings some day, as they have the bulk of his personal papers now. This idea was suggested to me by my friend Lucy Chase Williams, the wonderful Price author and scholar (her book *THE FILMS OF VINCENT PRICE* remains the definitive work on Vinnie's movie career), and I liked that notion very much, indeed. The LOC is interested! I like to think some of my things will prove useful to future Price scholars.

You even spoke at the Vincentennial celebration in St. Louis this year, too, didn't you?

I had the great pleasure of giving a talk at the Sheldon Galleries there this past June. The Sheldon was the site of a display of Price personal memorabilia (about 30 pieces of mine and my cousin Sara's) and also, from other collectors, film posters, resin figures, toys, and life-sized figures created by Cortlandt Hull for his *Witch's Dungeon* displays. The display ran from late April to August of this year. I talked about "Price the Collector, from the point of view of a fellow collector!" Nothing deep, just me rambling along about a lot of the things I've told you already in the interview! I also brought along a couple Price items which were not on display at the Sheldon—a pair of 19th Century candlestick holders, cast metal in the shape of a British bulldog dressed as a naval admiral, and a French terrier dressed as an imprisoned sailor—and one of Vinnie's seashell's, a huge Australian Trumpet Shell (SEE: Page 85!), just to give folks a small idea of

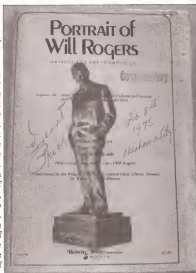


A look inside Vincent Price's baby book.

the wide range of things Vinnie collected. For me, the best part—and maybe the most nerve-racking part—was that Victoria Price attended this event and stood there about five feet away from me while I talked about her dad. Once in a while I'd look at her and ask, "Did I get it right?" She seemed to enjoy the whole thing and she did add a couple of comments when I asked her for more details, so I think it went over well! Later, at her talk, given to a full house at the St. Louis History Museum, Victoria referred to me as "the pre-eminent collector of Price memorabilia!" I don't know if I really am, but I'm pleased that Victoria feels that I may be at that level.

Did you ever get a chance to meet Vincent?

Ok, here's the sad story. No, I came close to meeting Vinnie but apparently it wasn't to be. I went with a few friends to the theatre—I think it was Kenley Playhouse in Dayton, OH—to see Vinnie in *OLIVER!* He was tremendous and obviously had a ball performing the evil (but somehow loveable) Fagin, the old thief who taught children to be pickpockets! Vinnie's dancing, those impossibly long legs, kicking up his heels—and singing "You've Got to Pick a Pocket or Two"—made for a wonderful evening's entertainment! Anyhow, the friend who drove us all there had met Vinnie a couple of years previously. After the show, I proposed we go back stage to meet the great man, and my friend—the driver said, "Oh, I've met him already—and anyhow, we have to get going NOW..." His wife agreed. So I was nudged out of the theatre, full of regret. The missed opportunity was a bummer, and a new opportunity never presented itself to me, alas! I wrote to Vinnie a couple times, but that's the extent of



any personal contact I had with him.

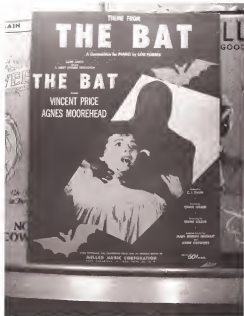
What's one of the things you've learned about Vincent through collecting his memorabilia that most fans may not be aware of?

Over the years, having read hundreds of articles and books about Price, letters written by him and to him, and having talked to so many people who knew and loved him, I feel I have a pretty firm idea of the sort of person he was—and I admire him tremendously. There are several traits I think are entirely admirable—one was his ability, indeed, frequently his preference for talking to everyone on an equal basis—Vinnie was just as comfortable talking to a member of a film crew as he was talking to one of his fellow stars (a trait he shared with Karloff and with Chuney Sr.). Vinnie was always friendly and accessible to fans. I like that. I like that very much indeed. And insofar as his own collecting went—he collected everything you can think of, from cactus plants to seashells, from tropical birds to pre-Columbian pottery, from antique medals to Ethiopian crosses. He even owned a totem pole. Vinnie collected autographs and he collected Native American relics! And books, books, books! What I draw from this is that Vincent Price was a lifelong student who was interested in everything and spent his entire life seeing, listening, experiencing, LEARNING about everything he could. As an insatiably curious person myself, I completely identify with that trait in Vinnie. I never met Vincent Price, but I think I'd have had a great time discussing collecting with him.

Tell me about some of the non-Price things you collect.

In my general movie collection I have a number of odds and ends, none of them very valuable, but things which give me pleasure to own. I enjoy having one of those exact replicas of the articulated KONG armatures which Bob Burns allowed to be made. That's a dandy thing for any movie fan to be able to own. I have one of Boris Karloff's walking sticks—and a little bit of wire from Strickfaden's Frankenstein laboratory equipment; a crystal from the chandelier used in the '25 PHANTOM OF THE OPERA (from George Turner's collection); a piece of the Golden Gate Bridge made my Ruy Harryhausen for IT CAME FROM BENEATH THE SEA ('55) and pieces of one of the government buildings made by Harryhausen for saucer-destruction in THE EARTH VS. THE FLYING SAUCERS ('56). Over the years I've acquired a good many small things that were in the Ackermanston—toys figures, display heads, ray guns, bits of the dry latex and cotton musculature from the decaying stop-motion creatures Forry had on display from KING KONG, EVOLUTION, 20 MILLION MILES TO EARTH, DINOSAURS, etc.—totally worthless, and to many people just ridiculous trash—but it amuses me to have those old bits of dino skins and to think of what they once were. Also from Forry's collection, a couple hundred of his sci-fi/horror books and pulps. And one of his Hawaiian shirts.

Not related to horror/sci-fi, but important (to me) items in my film memorabilia collection are William Demarest's personal scrapbooks which run from his late vaudeville days and his silent film career through his prime years in film and on TV—one album is entirely devoted to MIRACLE AT MORGAN'S CREEK ('44). I have an interesting couple scrapbooks devoted to the career of Clifton Webb—I acquired his late secretary's files, which contained some wonderful items: letters from W. Somerset Maugham, from Brian Aherne, from artist Neyssa McMein—and long letters from Webb himself written to his



...and the sheet music collection just keeps on growing."

mother. One never knows what will turn up—I have a pair of Webb's spats, one of his dress shirts, and a pair of trousers he wore in STARS AND STRIPES FOREVER! Also in the "where did you get THAT" department: a large carved wood figure of the Egyptian god Horus which was a prop used in CLEOPATRA ('34) and the latex foam head of the 8' alien who made an appearance at the 1984 Olympic ceremonies in Los Angeles. It's crazy stuff, but I have trouble turning anything down!

What does the future hold? More collecting, and is there ever an end in sight?

The end of my collecting will, I suppose, coincide with the end of me. I've been collecting for nearly 60 years now, and I see no end in sight. Money, though—that's much harder to collect, so my collecting does slow down at times when the nickels and dimes get scarce. But STOP? No, I don't think so. There's always more out there, and as I'm interested in all types of films and all eras—I didn't even mention the more modern stuff I have, the odd bits of stuff from Johnny Depp movies and TEXAS CHAINSAW MASSACRE, for instance—there's a world of memorabilia out there just waiting to be collected. And books—more and more books. The problem, of course, is where to put it all. I have limited space, and I recently started collecting taxidermied ducks and relics from famous American disasters (1889 Johnstown Flood, 1906 S.F. Earthquake and Fire, et al.)—and the sheet music collection just keeps on growing: 5000+ pieces from 1840 to 1960. Well, there's always a way to cram in more. And please note—it's NOT hoarding if what you collect is COOL!

DARK NIGHT OF THE SCARECROW

by Dave Fuentes

I was eleven years old when the movie, **DARK NIGHT OF THE SCARECROW**, made its debut. I can still remember that October day back in 1981 like it was yesterday. Without the benefit of VCR's and DVD's, and too young to go out and see scary movies at the theater, the premiere of a new "monster movie" that I could watch at home was a dream come true! A full hour before the movie started, I remember planting my small 13 inch, black & white television set on my bedroom floor while carefully lying blankets out for optimal comfort. This was a necessary step as my oak dresser, the television's usual resting place, was just too far away from my bed. In regards to this film, whose previews the previous week would immediately cause me to cease whatever activity I was doing and illicit my undivided attention, I wanted to be sure and see everything as clearly as possible. My efforts would not be in vain as my young mind was to be completely blown away by the film and I would never forget it. While I wasn't aware of it at the time, I had just witnessed the very first film to feature a "killer scarecrow" and would never be the same again!

The film takes place in a rural town and stars Larry Drake (LA LAW, DARKMAN) as the developmentally challenged, Bubba Ritter. Bubba spends his days innocently making flower necklaces and singing songs with a young girl named Marylee Williams (Tonya Crowe).

This camaraderie doesn't sit well with a few of the local townsfolk, particularly their diabolical mailman, Mr. Otis Hazelrigg (played brilliantly by Charles Durning). Aside from routinely pecking at his neighbor's private mail, Mr. Hazelrigg enjoys nothing more than tormenting poor Bubba while riling up his less intelligent cohorts. Hazelrigg is

AN ALL-NEW CHILLER FOR HALLOWEEN!

What has this girl done that is driving the town mad? What is the terrible act the people are about to commit? And who is the only person who can save her?



convinced that the friendship between a thirty-something year old man and a grade school girl is anything but innocent and that it should be stopped by any means necessary. It should be noted that, during the course of the film, it is implied that Hazelrigg's interest in the child is far less savory than Bubba's.

While trespassing in a neighbor's yard (despite Bubba's warnings), Marylee is viciously attacked by the family's dog. Bubba rushes to the girl's aid, rescuing her from the marauding canine, and quickly brings her unconscious body safely back home. The sight of their daughter's mangled body in Bubba's arms cause her parents to panic and rumors quickly spread that the girl was not only killed but that it was at the hands of her man-child friend—not unlike the classic story "Of Mice and Men." Without feeling the need to pause and clarify the matter, Hazelrigg immediately summons his redneck troops and descends upon the Ritter homestead. At the insistence of his mother (who has learned strategies in protecting her son from the town's bigotry), Bubba is urged to play "the hiding game" and conceal himself in the body of their hanging scarecrow. While this technique may have been successful in the past, the posse brought along hunting dogs this time around and there was no fooling their ability to "sniff" Bubba out. In the film's most heart breaking scene, Bubba pleads that he "didn't do it," before the makeshift firing squad ends his life. As the smoke



from the bullets clear, the men are soon informed that the girl was not only alive, but that she was actually saved by Bubba. Hazelrigg wastes no time building the gang's self-defense plea and quickly stuffs a pitchfork in Bubba's dead hands. The men stand idly in their guilt, staring at the lifeless scarecrow, as an eerie wind suddenly begins to gust.

The men are tried via their local country-fried judicial system that is so incredibly skewed; it will have you humming the classic Vicki Lawrence song, "The Night the Lights went out in Georgin." As the despicable men are inevitably set free, Bubba's distraught mother screams that there are "other kinds of justices in this world." It is with these words that the film that the film turns from tragic to terror as each of the perpetrators suddenly meet their untimely (though as far as this viewer is concerned not undeserved) demise. Until the pulse-pounding final moments of the film, the viewer is never quite sure if the killer is the disgruntled District Attorney, Bubba's mother, Marylee,....or perhaps something supernatural.

While I was unaware of it at the time, this "revenge from the grave" tale was a throwback to the popular EC Comics that

proliferated during the 1950's. Titles such as **TALES FROM THE CRYPT**, **THE VAULT OF HORROR**, and **HAUNT OF FEAR** routinely featured stories that dealt with justice being doled out by members of the "hereafter." Before the eventual witch-hunt that would lead to their demise via the Comics Code Authority (CCA), they provided some of the most lurid and graphic stories ever seen while generating a legion of devoted fans. **DARK NIGHT OF THE SCARECROW** was neither lurid nor graphic but, through ingenious storytelling and top-notch filmmaking, not only successfully tapped into that sub genre but arguably walked away with creepier results.

Needless to say, I never forgot the movie, though it would be years before I'd see it again. It later played on a commercial cable station as its weekday morning film. I remember seeing it in the TV guide while my now teenaged mind began hatching a plan to see it. I immediately began laying the groundwork for my



being "sick" and unable to go to school the day it was to air. While I have no intention of revealing my technique (for fear one of my kids reading this might be taking notes), it proved successful and I was able to see the film once again, this time in **COLOR**! While we tend to "romanticize" the things in our youth only to later find that they weren't quite as entertaining as we initially thought them to be, this would not be the case in regards to **DARK NIGHT OF THE SCARECROW**. The film was every bit as good as I had remembered it an, in many ways, even better with the addition of color and a decent sized TV set. Key Video would later end up distributing an official VHS version of the film but my local video store didn't carry it.

Years later, VHS to DVD digitized copies of the film would circulate amongst collectors of rare movies but the quality was relatively poor and the discs often skipped. Until a couple of years ago, I assumed that this was as good as it would get. I am happy to say that this was not to be the case.

I'll never forget perusing a new issue of **HORRORHOUND** magazine and discovering that **DARK NIGHT OF THE SCARECROW** was not only slated for DVD release but that it would be given some much-needed remastering! The article provided "before and after" photos of the new "facelift"

along with a retrospective story that had me cheering. It was revealed by the film's writer, J.D. Feigelson, had been tirelessly working to give one of my all-time favorite movies the presentation it so richly deserved. I excitedly waited for the big release date to arrive but the months passed, and my heart began to sink as it appeared it to be falling back into obscurity.

In March of 2010, I headed to Indianapolis, Indiana to attend



the **HORRORHOUND WEEKEND** fan convention. I had attended many horror cons in my day but this was not only the biggest I'd seen of its kind, it also offered a myriad of activities to appeal to just about every aspect of horror fandom. As I walked into the immense main hall, my eyes grew wide as I attempted to take in all the wonderful sights. Before moving forward, I turned my head to the right and noticed a familiar face. My first celebrity encounter at **HORRORHOUND** would be none other than the writer of **DARK NIGHT OF THE SCARECROW** himself, J.D. Feigelson! Feigelson proudly stood next to a replica of Bubba's iconic scarecrow mask (which I believe still stands as the **BEST** of its kind) while greeting his fans. I eagerly approached him and he remains one of the warmest and kindest convention guests I've ever had the privilege of meeting. I excitedly recounted my first viewing of the film and how much it meant to me. He signed a poster of the film that he was selling at his booth and happily



posed for a picture. To add to the fun, he wore an old-fashioned mailman's hat as a send up to the film's primary antagonist, Otis Hazelrigg. I asked him if that was the actual hat worn by Charles Durning in the film and he said, "No, the one in the movie was an official Post Office issue and had to be returned after filming." I couldn't walk away without mentioning my fervent desire to see the film **FINALLY** get an official DVD release. At this, Feigelson beamed and said, "Your wish is about to come true! It's finally being released this fall!"



SCARECROW slated the day after my fortieth birthday, I felt it was time to personally pay tribute to the movie I loved so well. At that time, our young site had just begun gaining momentum but I wasn't sure how many people would read the entry nor even know what I was talking about. This was, after all, a made-for-TV movie from 30 years ago and not a big budget Hollywood blockbuster. I made up my mind that it



Dave Fuentes meets J.D. Feigelson at the 2010 **HORRORHOUND WEEKEND** in Indianapolis.

didn't matter either way. After all, a man's fortieth birthday is a time to dwell on his misspent youth and not the number of "hits" his blog might be getting. I pressed "Publish," sending my **DARK NIGHT OF THE SCARECROW** memories into cyberspace without giving it another thought.

Nearly a month later, I was alerted that someone left a comment regarding the **DARK NIGHT OF THE SCARECROW** post. I had to pinch myself when I discovered that this person was none other than J.D. Feigelson! While the piece did end up doing well, I could never have guessed that it would reach the attention of the man who wrote the film—especially without the assistance of social media. Feigelson expressed his gratitude for the story and also quickly agreed to an interview (which I am now sharing with **SCARY MONSTERS MAGAZINE**). I can recall few instances in my life where I felt so honored.

Both David and I would see J.D. at the 2011 March

HORRORHOUND and his kindness and generosity cannot be overstated. I bought an official **DARK NIGHT OF THE SCARECROW** "Bubba" mask and J.D. signed it for me. Not long after the event, J.D. wrote me an email calling to my attention another convention appearance. The **FRIGHT NIGHT FILM FEST** was an annual event that takes place every July in Louisville, Kentucky. While the location was a bit out of my range (and budget), I would soon discover that it was something I could not afford to miss! Aside from boasting horror legend, John Carpenter, as one of its guests the festival would also boast the first ever **DARK NIGHT OF THE SCARECROW** reunion! Joining J.D. would be two of the film's stars; none other than Larry Drake and Tonya Crowe! This would mark the first convention appearance for both actors and it was unknown whether there would ever be another. Ready or not, I had no choice but to embark for Kentucky.

The **DARK NIGHT OF THE SCARECROW** crew had their own section located in the back of the main convention hall. After another warm greeting from J.D. he graciously introduced me to Tonya Crowe and Larry Drake. I was immediately struck by two things, 1) the actors were every bit as personable and friendly as Mr. Feigelson and 2) Larry Drake is hilarious! After J.D. explained to Larry that I wrote for a blog and that I was writing an article for **SCARY MONSTERS MAGAZINE** he responded, "Ah...the press! Hold on a moment while I get into character." He then began making bowing motions at me while blowing kisses. I asked him if he had any idea that the film he'd made thirty years ago would still be popular today, if not more so? "Yes and no," said Drake, "I knew that it was a good story and that it had legs, but not necessary to the degree that it did."

Tonya Crowe was equally as warm and I joked with her about how I had remembered seeing her in the 80's night time **DALLAS** spin-off, "**KNOTT'S LANDING**," while quickly following that up with, "Uh....not that I watched **KNOTT'S LANDING** to enjoy." Tonya laughed and said she enjoyed being part of the show. She stated that she still keeps in touch with a few of the cast members including the show's main villainess, "Abby Ewing" (Donna Mills) whom Tonya said was very nice and still active in Hollywood, albeit behind the scenes. In contrast, child star Tonya Crowe has been living in the private sector while raising a family of her own. I would visit the **DARK NIGHT OF THE SCARECROW** gang several times throughout the weekend and, while I can't be certain, it appeared that Ms. Crowe missed being a part of the industry. She had clearly grown into a beautiful woman and I have no doubt that she has retained her screen "presence" as well. At this date I am



DARK NIGHT OF THE SCARECROW reunion at the **FRIGHT NIGHT FILM FESTIVAL** in Kentucky 2011—Chuck Schauland as Bubba, Tonya Crowe, Larry Drake, and J.D. Feigelson.

keeping my fingers crossed that she'll make a comeback!

J.D. Feigelson, who always seems to have a surprise or two up his sleeve, handed me an official **DARK NIGHT OF THE SCARECROW** soundtrack that had recently been released. One of the many things that separate this film from other made-for-TV movies was that it was shot like a big screen motion picture. Director, Frank De Felitta, ingeniously used wide, scenic shots and chose to abandon the techniques normally reserved for TV movies. The same can also be said of the film's soundtrack. Although it was composer Glen Paxton's first venture into horror, he manages to create one of the creepiest scores in film history. I would later listen to the soundtrack alone in my dark house and was afraid to look out my window for fear of seeing an ominous scarecrow in my yard. Any fan of **DARK NIGHT OF THE SCARECROW**

will tell you that the sight of this scarecrow is a sure sign of impending doom!

The climax of the **DARK NIGHT OF THE SCARECROW** reunion took place that Saturday when the crew assembled on stage and fielded question from the audience. Making the event even more special was the presence of "Bubba" thanks to super-fan, Chuck Schauland, who created the most realistic fan-made Bubba costume I've seen to date! Despite the heat (it was about a 100 degrees in Kentucky that weekend and the Q&A hall was poorly ventilated), Chuck stood on the side of the stage and kept vigil during the entire session. It absolutely added to the overall experience and he was later rewarded for his effort with a special dinner out with the crew! The next day I



Chuck Schauland out of costume holding the **SCARECROW** mask and Dave.

met up with Schauland, by this time in his street clothes, and he told me that while he was too young to have experienced the film's initial debut, he had caught it during one of its cable TV airings. Like me, one viewing was enough to make him an instant fan! Schauland runs his own blog called "The Scarecrow's Post" which features masks from Chuck's impressive collection as well as **DARK NIGHT OF THE SCARECROW** inspired yard displays he's created. Any complaints I may have had regarding my having to drive to Louisville from Chicago were soon squelched when he revealed that he ventured all the way from northern Wisconsin! Chuck also has the honor of owning the second official copy of the **DARK NIGHT OF THE SCARECROW** Bubba mask (the first owned

by Feigelson). The actors would later sign this mask at **FRIGHT NIGHT** and, after adding a few embellishments, Chuck became a dead-on replica which many conventioners would stop for pictures.

During the Q&A, details of how Drake and Crowe were cast in the film as well as what macabre "real-

life" experience influenced Feigelson to write the tale were revealed. I had brought along a notebook and furiously took notes (I couldn't find my hand recorder and later discovered one of the kids had taken it to play with) intent on transcribing every utterance for our blog readers to see. I would later learn that this would be unnecessary. Just as 2010 saw the release of the film on

DVD, 2011 would see it get the ultimate "High-Def" experience via Blu-ray. Best of all, the entire **DARK NIGHT OF THE SCARECROW** Q&A panel that I had just witnessed, had not only been filmed in its entirety but was to be included as one of the Blu-ray's "extras." Feigelson later told me that the movie being issued on blu-ray was contingent upon the success of the DVD. He proudly admitted that within a few short weeks of its debut, this



The **DARK NIGHT OF THE SCARECROW** Q&A panel at **FRIGHT NIGHT**.



Tonya Crowe poses with a flower and "Bubba" (Chuck Schauland).



was all but guaranteed!

Contrary to what I had once believed, I was far from alone in my reverence of this film. To this day, our site continues to get mail from other fans that, more often than not, will include the line, "I thought I was the only one who loved this movie." Like Larry Drake, this should have come as no surprise to me. The secret behind every great movie that endures the test of time is an equally great story. In this, J.D. Feigelson's **DARK NIGHT OF THE SCARECROW** (considered by many to be one of the best made-for-TV movies of all time) shall remain timeless.

I encourage every **SCARY MONSTERS** fan who hasn't seen this film to immediately do so.



Interview with J.D. Feigelson: DARK NIGHT OF THE SCARECROW

Dave Fuentes: Prior to **DARK NIGHT OF THE SCARECROW**, what experience had you had as a writer?
J.D. Feigelson: Prior to **DARK NIGHT OF THE SCARECROW** I had very little screenwriting experience. I had written and made a 25 minute film called "THE BOWMAN" my last year in college and did an adaptation of a short story by author Ambrose Bierce, "One of the Missing," which I filmed a few years later. My next attempt was a motorcycle—message feature of the **EASY RIDER** genre made in 1970. I also directed this movie which had little success. Interestingly Director Tobe Hooper plays a role in it. **ONE OF THE MISSING** found a home finally on PBS in 1979.

The film has often been compared to those great "revenge from the grave" tales that were popular in EC Comics. Had you grown up a fan of those comic books?

I certainly was a fan of the EC Comics. **VAULT OF HORROR**, **TALES FROM THE CRYPT**, etc. And I'm sure they influenced me in horror in general, but not in any certain story. I would say that I was more influenced by the last days of radio drama. In particular "Intersanctum." It had many stories based on the idea that the main character got away with some terrible deed and it came back to haunt him. I was also influenced by the original version of the movie—**THE THING**.

What inspired the story of **DARK NIGHT OF THE SCARECROW?**

The force that motivated me to do the film was two proceeding "failures!" So, I was confused and rethinking my efforts. My first love was historical drama, i.e. **THE BOWMAN**, **ONE OF THE MISSING** and later **GONE TO TEXAS** (CBS Network). Because the costs of doing a full scale historical drama was out of the question I fell back on my other love—horror. Lots of meditating on it and fear of another failure was a big psychological factor. A lot of past experiences, memories and ideas finally jelled into the idea of a horror movie with a scarecrow. My first draft was terrible. Very predictable about a young couple coming to a rural community with a ghostly scarecrow. I junked it after much agonizing. Time went by and slowly the present storyline developed in my imagination.

I, and many other fans, were thrilled to finally see this film receive the official DVD (and now Blu-ray) release it deserved. I know you worked very hard behind the scenes to make this happen. Can you tell us what it took to finally get this film remastered and released in digital form?

First of all I had no idea over the intervening years since it was made that **DARK NIGHT OF THE SCARECROW** had such a dedicated and broad following. After the original broadcast on CBS the movie had a short release on VHS for home video. It



"Terrific screen...Laudis, Hor!"
—Ray Brubaker

"This creature brings the whole scarecrow genre."
—Hansford Magazine

"Scary as hell!"
—Stuart Gordon, Director of *Re-Animator*

"...one of the best made-for-television horror films ever made!"
—Donald Quenno, *MTN*

Starring: Charles Hallahan, George C. Scott, Gary Busey
 Executive Producer: Joe Wizan
 Produced by: J.D. Feigelson
 Screenplay by: J.D. Feigelson
 Directed by: J.D. Feigelson

When young Winston Williams (George C. Scott) is found dead, a series of events unfold that lead to the discovery of a hidden, deadly secret.
 Only if... (Charles Hallahan) is the small town doctor... (Charles Hallahan)
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was then picked up by Warner Bros. TV distribution on a long 27 year contract. They were never interested in doing a DVD release—only syndicated television. In 2008 my partner and executive producer Joe Wizan called me to tell me that Warner's contract had run out and that the movie was back with us. Did I think it would be ripe for DVD? I told him I thought so, but really I had no idea as to how broad and wide. So, I was tapped to produce and direct the restoration and remastering the movie, which I did. All else has come to follow.

I really enjoyed watching the film along with yours and director, Frank De Felitta's commentary. One thing that struck me was how this TV movie really has the look and feel of a theatrical presentation. You mention that it was filmed using angles usually reserved for the big screen. Can you elaborate on this and why it was shot in this manner?

Rather simply Frank is a superb director. It was his idea and will to shoot the movie in a theatrical style. To this day I thank my stars for Frank's loyalty to the script and his wonderful perception.

Charles Durning is really amazing as the contemptible Mr. Hazelrigg. It was mentioned during the commentary that he wasn't initially thrilled with this role but that "he certainly feels differently now." Has Mr. Durning responded to the cult following this picture has garnered?

I have mentioned to Charles from time to time about how wonderful the fans think he is in **DARK NIGHT OF THE SCARECROW**. As you know he is a veteran of many, many movies and an Oscar nominee. He certainly is appreciative but I don't think he is as amazed at its acceptance as I am.

Horror fans should note that you are credited with creating the very first "killer scarecrow" as the centerpiece of a movie. While there have been many more since I find none to be as creepy as the design used in **DARK NIGHT OF THE SCARECROW**. Who designed this costume.

I was informed by a film historian that it was the first feature length horror movie to have a scarecrow as its centerpiece. As my associates and I were contemplating the making of it as an independent feature, I made some preliminary sketches of how I envisioned the monster. The art director at our studio, Bill Griffin, took these sketches and rendered the scarecrow. Later when I ended up making the movie for CBS the same scarecrow was imported and starred in **DARK NIGHT OF THE SCARECROW** with only minor changes.

Were you surprised by the number of young fans your film has attracted over the years?

I must admit that after some dozen fan conventions I am still amazed AND humbled by the huge interest and love for this film. When we made it I could not have imagined in my wildest dreams that it would be so honored. I have been introduced to a third generation of kids who have just found and love it.

How was the film received in 1981? When did you become aware that it had achieved ultimate horror achievement—cult status?

In 1981 when the film was telecast it was considered just another piece of TV fluff. Nothing special. It occupied two hours of TV and served the sponsors. Goodbye. The few reviews were passive. Judith Crist ended her short review with: "...who's doing the killings?...who cares." And that was it. Until...the mid 1990's when a friend showed me a book of interviews with horror celebrities. Among them the great Vincent Price. And would you believe—he'd seen the movie and was gushing about it. That was the first good review. God bless Vince.



I became aware of **DARK NIGHT OF THE SCARECROW** as a cult film during the restoration process. The word had gotten around and I began to get inquiries and then invitations to the film cons. This was before the release. Needless to say I was amazed! Can you imagine, I had no idea from 1981 to 2008.

Many fans wonder if the new excitement over the film will lead to a sequel. Any plans for that in the works?

There is nothing on the boards at the moment. All our time has been spent getting the DVD prepared and out. But as anyone knows from seeing the film, a sequel is certainly possible.

I hope this has answered effectively all your questions. So — good night. Pleasant dreams.. Muuhaha hahaha.





Dear SCARY MONSTERS MAGAZINE,

(Continued from page 5)

Dennis: Along with many other people, I want to send you my most sincere congratulations for your twenty years of publishing "SCARY MONSTERS." I have no doubt that your ability to continue to publish for such a long period of time is due to an enormous commitment of time and energy by you and your family. Certainly, to have been able to operate a genre magazine publishing business for twenty years is just nothing less than a bona fide miracle! And, I have thoroughly enjoyed reading every word of every magazine you have published.

Again, one million congratulations to you and your family, and very best wishes for the next twenty years.

Thank you again!

DAVID M. LANGFORD Atlanta, GA

Love the magazine, best on market today.

JAMES NELSON Fayetteville, AR

Dennis: I just purchased your 20th Anniversary issue #80, and it is a huge milestone to say nothing of the fact it is a tremendous issue. Your mystery photo is from the classic movie **HOUSE OF WAX** from 1953 with Professor Henry Jarrod (Vincent Price) menacing the great character actor, Roy Roberts. Great selection and as always, tremendously challenging. Hope SCARY MONSTERS and you have 20 more years.

Regards,

DON HENSEL Riverside, CA

Dennis,

Congrats on issue #80. The cover with the classic **BRAIN THAT WOULDN'T DIE** was great! Awesome issue!

JEFF COX Haddam, CT

60 years old and yes...I too am a "Monster Kid."

Here in my office standing guard over my domain are the Aurora Monster Models...Frankenstein, Wolfman and The Mummy.

For me, I first was introduced to the wonderful world of monsters through a Saturday afternoon show that came on WAPI Channel 13 out of Birmingham, Alabama...**THE UNKNOWN**. I don't remember the why's or the wherefore's of my first encounter, but I do remember it was a rainy, fall Saturday and I was stuck indoors. Turning on our Zenith black and white television (Which took some time to warm up and come on.) there on the screen were the opening credits to "X-THE UNKNOWN." The intro to the program, **THE UNKNOWN**, featured a dark set with the usual sound effects...wind, lightning, moans etc. A table was the set and on

the table was the obligatory skull, candle with wax dripping down every side. A huge book was positioned and a hooded man entered into the picture. His hood pulled close over his face so that all you could see were his mouth and nose. He read an intro about the movie that was showing, all pretty tame stuff by today's standards, but to an 8 year old kid in 1959, it was the best.

I first saw **KING KONG** on this show. Also **THE BLACK SCORPION**, **THE THING FROM ANOTHER WORLD**, **THEM!**, **BEAST FROM 20,000 FATHOMS**, **THE GIANT BEHEMOTH**, **DRACULA**, **MARK OF THE VAMPIRE**, **EARTH VS. THE FLYING SAUCERS**, **INVASION OF THE SAUCERMEN**, **MIGHTY JOE YOUNG**. Typical monster fare for that time and day. I so vividly remember gathering up what monster books and comics I had collected along with refreshments and for two hours would be lost in this incredible world of monsters and aliens.

I haven't lost my love for those movies and, as many of my fellow monster kids have done, I have collected the movies I fell in love with during that time. I like being able to go to my shelf and pick up something that I really want to see. Also, recently I found **SVENGOLIE** on Me-TV through my local cable, so every Saturday night, I am parked in my chair, popcorn and Diet Coke, watching and reliving my past through these movies.

I just want to take the time and thank you for your magazine. I do business with a local comic shop and the owner keeps me supplied with everything "monster." Your magazine is, by far, the best. Head and shoulders above all the others. I look forward to each issue and I wish you success in the future as all of us Monster Kid's seek to pass the torch to the upcoming generation, our love for the old classic monsters.

Yours Truly...

MICHAEL B. BYNUM Attalla, AL

WANTED! More Scary Readers like:



Dave Fuentes and Svengoolie!
WATCH SVENGOLIE on ME-TV!

Hi Dennis!

SM 80: Very nice issue! Also, one of the best Beauty covers, ever!

KEN ARCHER Bangor, ME

Dennis

Great job on SM 80!! **THE BRAIN THAT WOULDN'T DIE** was one of my favorite cheapies and I had just watched it again a few days before #80 showed up in the mail. The same thing happened with **MONSTER A GO-GO!**
JAMES BELLAMY Madison, IN

Dear Dennis—

Congratulations on your 20th anniversary issue of **SCARY MONSTERS**...

This is the finest issue I've read so far, which is quite a compliment as they are all so enjoyable.

As usual, the articles in this issue are fun reading, and **THE BRAIN (The Head?) THAT WOULDN'T DIE** is one of my personal favorite "B" movies.

I sincerely wish to you the best of health and another 20, 30, 40 years of publishing your magazine!

Thank you,

MARK WILEY Fountain Valley, CA

P.S. Here in California, Knotts Berry Farm holds their annual Halloween Haunt every October. They were passing out trading cards

honoring Seymour, the late, great horror movie host. (My personal favorite, I might add!)

I thought I would pass one along to you...

(A very special *Scary Thanks to Mark* for sending me the "SEYMOUR" card!)

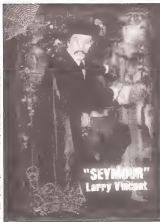
Congrat's for a wonderful 20th Anniversary edition. Special thanks to G.G. Faircloth and Billy Small for the great memento to a well remembered horror host M.T. Graves, in the comic strip. I am not a frequent reader but should be, and will do my best in the future to help support your publication.

Since I grew up with M.T. Graves, in the South Florida area, I was wondering if you have done any articles on him, and if so what issue, and if not why? (SM #68!) Of course if I followed your magazine more closely I might have the answer.

Thanks and all the continued success with **SCARY MONSTERS**.

Best Regards,

ANTHONY ZEBROWSKI



Hi Dennis,

Happy 60th Birthday and congratulations on 20 years!!!! Sorry it's been so long but I want to start my subscription again now that **BORDERS** is out of business.

Thanks again,

GEORGE C. GULAN Reno, NV

Hi Dennis!

Happy Anniversary! You're going strong! Keep it up! 20th Anniversary! Wow! That's great!

I can't put down your 20th Anniversary of **SCARY MONSTERS!** You outdo yourself every time! 148 pages! The pictures and stories are fantastic!

I especially like **THE BRAIN THAT WOULDN'T DIE**. Love that movie! Paul and Donna Parla did a great job on the interviews!

Anthony DiSalvo's **THE HEAD THAT WOULDN'T DIE...BEHIND THE BLACK DOOR** opened my eyes also!

The **SVENGOLIE** story and interview by Dave Fuentes was excellent! Sven is amazing! He brings on so many of the older classic monster/Sci-Fi movies. I like when he tells you interesting facts about the actors.

I **FINALLY MET SVENGOLIE** by David Albaugh was very interesting. Mark Mawston did his homework for **A PERFECT 10: HARRYHAUSEN, HAUNTINGS AND HALLOWEEN**. Ray Harryhausen did so much for Sci-Fi monster movies, my favorite is **7TH VOYAGE OF SINBAD** which I saw at the show as a young lad.

REASSESSING LUGOSI by Jerry Boyd was really an eye-turner. The picture of Lon Chaney is a classic! **PAUL BLAISDELL...MAKER OF MONSTERS** by Mark C. Glassy brings back so many memories of great movies and monsters. I really enjoyed that article also!

The pictures throughout this great issue are mindboggling! Another note...Didn't realize Eddie Carmel from **THE BRAIN THAT WOULDN'T DIE** was so tall, 7'6", almost 8'! Wow!

I went through Ron Adams website (creepyclassics.com) again a few weeks back and I'll tell you...it's not an easy venture but very enjoyable! I'm still trying to get caught up on my "tapes to DVDs" project. I bought 7 movies from Ron (much more to go!). 6 silent classics (**NOSFERATU & PHANTOM OF THE OPERA** included) and **DESTINATION INNER SPACE**. I have much more to go after. Ron's website is like an encyclopedia of WHO'S WHO in the Sci-Fi/Monster movies! Some really great deals also!

Also "HAPPY BELATED BIRTHDAY DENNIS!"

Well in closing, you take care, and keep the SMs coming! Hey! Did you see they finally put **LOST IN SPACE** on at a decent time and day, Saturday's at 7:00 P.M. on ME-TV. It's still on, in the wee hours through Saturday and/or Sunday at 3 or 4 A.M. What am I crying about? I have the whole series on DVDs! If they ever re-do L.I.S. on better DVDs, and more digital, I'll buy a whole 'nother set! Oh yea! I'm still hoping they come out with another **LOST IN SPACE** movie as well as another **LOST IN SPACE TV** series and do them both just like the original TV show! That would be nice!

Damn, you'd swear I was on the phone the way I'm writing. At first I thought "I'll write Dennis a page or two!" Guess I got carried away. But it's been fun.

Sincerely

LARRY SAUNDERS Burbank, IL

Dennis,
 Enjoyed SCARY MONSTERS #80—especially
 REASSESSING LUGOSI article which did a fine job in
 giving this fine performer a correct evaluation.
 Thank you,
 RANDALL LARSON Eureka, CA

Hello Dennis,

I am a bit late, but congratulations on issue #80. Really enjoyed it. Loved THE BRAIN THAT WOULDN'T DIE tribute. It is one of my guilty pleasures, along with FRANKENSTEIN'S DAUGHTER. The 2 movies are so non-PC. It's a wonder that groups haven't tried to have them eradicated. I can see why Herb/Jason Evers was ripped out of his gown during the filming, and why he changed his name. I ordered the companion mag (SCARY MONSTERS MAGAZINE SPECIAL #1) from CREEPY CLASSICS as soon as I saw it advertised. Also it was quite a kick seeing my name in the magazine for correctly answering the SCARY SECRET PHOTO. The new SCARY PHOTO is from HOUSE OF WAX, another favorite of mine.
 ROBERT PETTS Quebec, CANADA

Dear Dennis,

It's me again! I'm really enjoying the magazine. I got the first issue in my subscription the other day. Boy, it sure got here in a hurry. That's great. Usually when you subscribe to something, it seems like it takes forever to see the first one, but not SCARY MONSTERS. I'm really glad I subscribed. Now I don't have to worry about missing it because the bookstore stopped getting it in. That's happened before—too often!

I especially like the articles about when the authors were kids and their MONSTER MEMORIES. I get to go back and relive some special times myself, especially the Halloween stories.

Again, thank you and your helpers for a great magazine. You folks do a fantastic job.

Take care and happy holidays,

Your Very good friend...LARRY CANTER Min. Cty., TN



Thanks to all of you for entering the House of Scary Monsters once again and to all of you who correctly joined in the Scary Fun and waxed your nostalgia for the HOUSE OF WAX....Megan C. Pup; Ken McClelland; Ralph Costantino of Lorain, OH; Timothy Walters of Muskogee, OK; Freddie Poe aka Dr. Vollen MD; Michael Aguilar of Coolidge, AZ; Don Hensel of Riverside, CA; Ken Monega of Milwaukee, WI; David Langford of Atlanta, GA; Mark Hadzega of Middlebury, CT; Jeff Kuria of Bessemer, MI; James R. Parady of Old Town, ME; Terry Seabrook of Kingscill, AUSTRALIA; Bill Kompard of SL Charles, IL; David Dombroski of Philadelphia, PA; Gary Alan Duncan of Aberdeen, MD; George Gulian of Reno, NV; Robert Petts of Quebec, CANADA; Daniel Sweet and Bruce Tinkel of Edison, NJ. Time to crawl over to this issue's....

SCARY SECRET PHOTO???

Pick up your scary hand and send
 your answers to:

SCARY MONSTERS on the Stands!



Special Scary Thanks go to BOOK WORLD in both Wisconsin Dells, WI (pictured here) as well as BOOK WORLD in Baraboo, WI for carrying A Real Monster Magazine!

My wife and I spotted SCARY MONSTERS in those stores while taking a 2 day trip to the Dells to celebrate my birthday in early October. It made my birthday celebration a little more extra special to see...SCARY MONSTERS on the Stands! Everyone keep your Scary sightings coming so we can continue this Scary Feature!
 Thanks! —D.J.D.



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A SCARY Childhood in the Bronx

Installment #2:

1953-1954: Glimmers of Understanding, Nightmares for Life

by Dennis P. Mitchell

Sounds. Images, occasionally overwhelming to senses that were still in the process of formation. Sometimes—flecting glimmers of understanding and recognition of simple dialogue, broad characterization, the meaning of film and TV show titles, and even early flickers of being able to follow basic plotlines.

Such was the slowly expanding and developing world of moviegoing and TV viewing for me during the years of 1953 to 1954, when I was, respectively, ages four and five. It was a time when my very first memories were being cemented enough in my consciousness that some, as we'll see a bit later on, have lasted all the way to today. A few were traumatic enough to cause apprehension and nightmares into adulthood.

To be sure, kids in that era weren't exposed to the kind of total sensory overload that prevails in today's society. Some predictions—notably of flying cars and robot maids in every household (courtesy of the 1960s Hanna-Barbera TV cartoon series **THE JETSONS**) never did come to pass.

But who would have predicted the onslaught of home computers and laptops, the Internet, befriending other people on Facebook, or Smartphones, I-Pads, I-Tunes and texting? Who would've thought of downloads/streaming of movies and TV shows, Blu-ray HD discs, video games, the rebirth of 3-D movies, or CGI-packed action flicks?

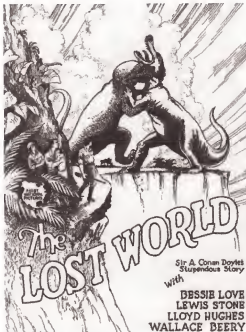
How much is too much? Evidently, the market for gadgets and gimmicks remains virtually insatiable.

Getting back to the early 1950s, it was a much less complicated time for my older brother Jim and me, when I was still a preschooler in my early formative years. My lifelong devotion to sci-fi, fantasy and monster movie can definitely be traced back to the years 1953-1954.

Lacking enough money for travel at that time (we couldn't afford a car—even a very used, very unreliable Studebaker model at that—until 1956) beyond subway trips and bus rides to such places as the Bronx Zoo, Central Park, Coney Island (plenty of in-the-dark “spook” rides!) and, best of all, Manhattan's American Museum of Natural History/Hayden Planetarium complex.

The dinosaur skeletons at the former, and the “sky shows” and giant solar system model in a darkened room at the latter, fed my budding imagination. Once Jim and I began to view seemingly real prehistoric animals and other creatures on neighborhood movie screens—along with simulated space voyages and alien invasions (see later), I was hooked for life as a Monster Kid and Sci-Fi Boy.

My beloved (now late) parents unlocked whole new worlds for Jim and me through



their own obvious love of moviegoing. In fact, Mom often described her fear upon seeing the 1925 silent version of

PHANTOM OF THE OPERA as a seven-year-old, while Dad was fifteen when he was lucky enough to catch the silent 1925 version of **THE LOST WORLD**, featuring Willis O'Brien's early stop-motion animation. What experiences of **MONSTER MEMORIES** those must've been! And in theaters, yet!



A Quick Look at 1953

I'll only tarry briefly on the year 1953, since my memories of events then are mostly hazy, and focus mainly on kids' TV shows (also called “Kidvid”).

Movie-wise, Mom and Dad took us to theaters a number of times. Of those outings, I can only vaguely recall seeing the Disney live-action, swashbuckler **ROB ROY**, the



Highland Rogue (which I haven't seen since, even though I own the DVD), as well as Disney's classic animated version of J.M. Barrie's **PETER PAN** (I've seen that one many times since). **PETER PAN**, of course, wasn't a "monster" movie per se, but try telling that to a four-year-old



It will live in your heart forever!

Walt Disney's PETER PAN

TECHNICOLOR

who was a bit shaken up by seeing not only the villainous Captain Hook, but also his arch nemesis, the "ticking" crocodile. My non-movie memories of 1953 revolve around playing outside my apartment building and in nearby parks filled with sandboxes, seesaws, slides, "monkey climbs" and wading pools. Always parked nearby playgrounds were ice cream trucks selling treats under such brand names as Good Humor, Bungalow Bars, and Howard Johnson's. Do other Baby Boomers still remember such brands, and do the trucks still exist?

Jim spent the entire summer far away in Upstate New York with relatives (they took him to see the classic cowboy saga, **SHANE**, whose emotional ending made him cry).

I was lonely, so (mainly) Dad took me on many a walk and subway ride to see some of my favorite, magnificent New York City bridges (a childhood obsession of mine and, many years later, that of my nephew Stephen).

During the year, I also had my inflamed tonsils and adenoids out, a surgical procedure that—for some reason—is discouraged nowadays except in severe cases. After coming home from a hospital stay at New York's St. Elizabeth's Hospital (can anyone tell me if that's still around?), I spent days in bed devouring slice after slice of bread with jam. Due to my still-sore throat, what I called "jelly bread," being soft, was about the only food I could eat!

Robots....And More Robots

Moving on to 1954—the year I began kindergarten—there were two sci-fi movies that made a significant impression on me...in one case, a very profound one, although I wouldn't fully understand the intricacies of the storylines until years hence.

As a preamble to the first of these, a robots-gone-berserk

theatrical movie called **GOG**, let me mention that my first exposure to the entire concept of "mechanical men" was very likely an ongoing metallic character in a 1949-1955 kiddie sci-fi TV show called **CAPTAIN VIDEO AND HIS VIDEO RANGERS**.

Airing on the ill-fated Dumont TV Network throughout its run, the show's heroic Captain was played by two different actors: Richard Coogan, then Al Hodge. They led a supposedly futuristic law-enforcement group (the Video Rangers). Incidentally, at one point Mom took Jim and me to the now-



defunct Gimbels Department Store near Macy's in New York's Herald Square to see Al Hodge in a brief (too much) in-costume appearance in the store's auditorium. Hodge, looking uncomfortable amid a roomful of screaming children, gave away a few prizes before

retreating in haste, perhaps to another galaxy. Alas, Jim and I didn't win anything.

Seen today, courtesy of a few episodes available on DVD from Alpha Home Video and the Incredibly Strange Film Works (check out the latter's astounding roster of genre films on both VHS and DVD), the **VIDEO RANGERS** seem more



than a little silly. Instead of being costumed in sci-fi type garb, and in futuristic settings, they unaccountably appear in cowboy attire, riding in posies on horses, with Wild West pistols ablazing...obvious film clips from 1940s Westerns, to save a few bucks. What an

anachronism!

Still, **CAPTAIN VIDEO** did occasionally depict the "Video Ranger Fleet," model spaceships gliding through a simulated starfield. My personal favorite: a craft named the "Suzzy Q" (no relation to the Hostess brand snack cake), which, as I recall, bore somewhat of an exterior resemblance to Spaceship Discovery in 2001: A SPACE ODYSSEY!

Best of all was the show's recurring appearance of a "mechanical man" "Tobor," which, of course, is "Robot" spelled backwards. I seem to recall that "Tobor" aided the Video Rangers against the "bad guys," and I don't think he/it was hostile, "Tobor." It should also be noted, was no relation to another robotic "Tobor," which was the "star" of a 1954 Republic Pictures children's sci-fi flick called **TOBOR THE GREAT**. Uh, the identical name was that a coincidence, right? Far be it from me to hint at any plagiarism, even though the TV robot was still being shown at the same time as the movie **TOBOR THE GREAT** hit theaters.

In any case, I won't deal further with the movies, since Jim and I didn't catch it till a reissue several years later.

On a final note about the **CAPTAIN VIDEO** show, the

Captain was the subject of a 15-chapter, 1951 serial from Columbia Pictures. Both Richard Coogan and Al Hodge were nowhere to be found; instead, the title role was essayed by Judd Holdren, who also starred (in a flying rocket suit) in another sci-fi serial, **ZOMBIES OF THE STRATOSPHERE** (1952). The Captain's assistant in the serialized version was played by actor Larry Stewart, while Don Hastings played the same role on TV. Sources indicate that Tobor was in the serial, too, but it's unclear whether the robot was friendly or not that time around.



Captain Video's "Tobor."

Robot... "Brothers"?

But enough of robots named "Tobor." How about "twin" ones with the biblically-inspired names of "Gog" and "Magog," both built to serve man, but turned

to evil use by Foreign (or perhaps, alien) powers?

GOG was the title of the first of two sci-fi films that impressed Jim and me so much in 1954. One memorable day that year, our parents took us on a six-block walk to the smallish, second-or-third-run Zenith Theater to see the Ivan Tors production of **GOG**, released by United Artists.

Although in 3-D on its initial run (part of the 1953–54 3-D "craze" that swept across the movie screens nationwide until audiences—including numerous patron with headaches and sore-eyes—tired of the process and the generally mediocre films such as **BWANA DEVIL** it was intended to enhance), **GOG** was only shown only in plain old 2-D by the time it reached obscure neighborhood situations. But that really didn't matter to Jim or me, since **GOG** was in vivid color and—to us then—was packed with thrills and even some chills.

As a side note, regarding 3-D, even though a number of sci-fi/horror movies during that time were similarly shown in that process during early runs, we somehow missed the 3-D editions of all. Indeed, the very first 3-D movie I ever saw in any kind of theater was a short film called **MAGIC JOURNEYS**, a breathtaking experience in Walt Disney World in the early 1980s, but never to be seen since (Anyone else remember it? How I'd love to own a DVD of



it!).

Moreover, the movie featured, as mentioned earlier, "twin" robots, named "Gog" and "Magog," for the price of one. During the movie, in my youthful confusion, I remember asking my parents to clarify the robots' relationship to each other, since they looked identical (no comments, please, about that relationship being an "unhealthy" one).

Dad deadpanned that, just like Jim and me, "Gog" and "Magog" were "brothers." I looked doubtfully at mobile (on tractor treads), gray metal-clad, mechanical beings sporting several utility arms each (such as pincers and flame throwers), and wasn't convinced of any resemblance to big brother and me, even at such a tender age.

Briefly, the story revolved around strange deaths at an underground research facility beneath a desert area in New Mexico. The scientific base is largely run by a supercomputer (for that time) named NOVAC.

Various personnel meet unexplained and violent deaths in an ultra-cold chamber (suddenly locked inside as the temperature plunges to the point where the victims shatter like glass); in a small room filled with tuning forks whose vibrations virtually cook the brain of a brave scientist who valiantly tries to shut them off, and on a small centrifuge that suddenly spins uncontrollably fast until its riders are killed.

The culprit for NOVAC's apparently diabolical turn? A very high-flying aircraft that passes over the facility at certain intervals, and exerts a murderous control over the computer, and thus everything under its power. It's never made clear whether the aircraft is an enemy plane from a foreign country, or a hostile spaceship from "out there." In any case, it's blown up at the end, thereby averting further disasters.

But not before an exciting climax, wherein the normally placid robots, under NOVAC's control, go berserk when the enemy craft again flies overhead. Both "Gog" and "Magog" are suddenly missing from their usual "resting place." In the last ten minutes or so of the movie, it's man vs. machine as the facility's personnel battle the robots when the atomic pile is threatened, when a scientist is choked to death by (Magog's) pincers while the others desperately fight back with every tool at hand (a wrench, a fire extinguisher, etc.). Ultimately, after the enemy craft is blow up, "Gog" becomes inert at last, as NOVAC returns to its normal benevolence. "Magog," though, has been destroyed.

GOG has never been popular either with critics or among fans of the genre, but I've always enjoyed it a lot, especially when NOVAC goes wild, and during the big payoff when both robots turn rebellious and deadly.

The movie was often shown on local TV stations from the late 1950s through the '60s, but only in black and white. In fact, it was widely thought by then that no color prints still existed. The film disappeared altogether in the '70s. Luckily, though, United Artists discovered a color print or the original negative in its vault a decade or so ago, and, with, new color prints



having been struck since, GOG was happily rescued from oblivion.

The movie has never been "officially" released on either VHS tape or DVD. MGM seems to control the legal rights to the entire UA library, so, since MGM Home Video has recently released made-to-order, DVD-R editions of such '50s genre films as **THE BLACK SLEEP** (1956) and **CURSE OF THE FACELESS MAN** (1958), there's still a chance it'll release GOG, too. (As this article is being put in this **SCARY** magazine, amazon.com lists GOG as being released to DVD on December 6, 2011. —D.D.)

My recommendation: if you've never seen GOG, seek out the DVD and give it a try. You may be pleasantly surprised, as was this wide-eyed, thoroughly enthralled five-year-old way back when!

War Machines From Mars

Okay, you guessed it: the other major sci-fi movie that so impressed us in 1954 was producer George Pal's masterpiece, his modernized adaptation of H.G. Wells' famous 1898 Martian invasion novel, **THE WAR OF THE WORLDS** (hereafter, I'll be abbreviating the title as "WOTW" for brevity purposes).

But wait, you protest: Wasn't WOTW officially released to theaters (by Paramount Pictures) in October, 1953, according to the Motion Picture Herald? Yes, indeed. However, our family missed it on its first go-around. By the time we saw it, the movie played on a double bill (reissue) with Pal's earlier (1951) sci-fi picture, **WHEN WORLDS COLLIDE**. I think we saw these at the Zenith Theater, as well.

It's not only for space constraints that I must pretty well dismiss **WHEN WORLDS COLLIDE** out of hand. However, (1) I didn't understand most of it at the time, and (2) visually, the only lasting memory that emerged from my seeing that would-be sci-fi "epic" in 1954 was the yellowish/orange tint over the last scenes on Earth, as the giant star Bellus was on a

collision course with our planet, and a "Space Ark" of chosen survivors was about to be launched to newly discovered, Earthlike planet Zyra.

Unlike WOTW, which Jim and I saw in numerous theatrical reissue showings throughout the rest of the 1950s and into the '60s (usually paired with Pal's 1955 **CONQUEST OF SPACE**) until WOTW finally made it to NBC-TV in the late '66 or early '67, we didn't have to opportunity to view **WHEN WORLDS COLLIDE** again for another decade. Then, it finally aired on New York City's WABC-TV. I've seen it a number of times since: on TV, videotape and DVD, plus at a revival house in Manhattan in the late 1970s.

My take? Considering its Oscar-winning special visual

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effects, as well as a high reputation amongst some sci-fi devotees, I wasn't very impressed by the film, and was especially let down by the all-too-brief nature of the much-heralded New York flood scene, as well as the quickness of the spaceflight to Zyra.

I thought, the movie's dramatics aspects to be clichéd and corny, the pace often slow and talky and-in agreement with the majority, apparently—the scene of the actual collision between Earth and Bellus lasted but a few seconds, and was confined to a viewscreen, yet. And I certain concur with those who winced at the painted backdrop on Zyra as Earth's "orphans" step out onto the new world in the movie's final shot (not George Pal's fault, though, since it's widely known that the studio rushed the film into completion before a model landscape representing Zyra's landscape could be built).

For me, WOTW has everything its 1954 reissue partner lacks: tremendous excitement; a high fear "n" scare quotient (equaled only in the '50s by such films as **HOUSE ON HAUNTED HILL**), almost nonstop tension; terrific visual and aural effects; characters audiences care about (some may disagree on that point); an incredible (eye-and-car-popping) army vs. invaders sequence; the classic city-under-siege (Los Angeles) climax, and, to me, the believable and moving denouement, when humanity is saved by "the littlest things (bacteria) which God in his wisdom had put upon the Earth."

And then there's the "terror factor" that-don't-laugh-essentially scared me for life. Seeing **WOTW** at the age of five was nothing less than a full-fledged traumatic experience for me, leading me to wonder how many other Baby Boomers would admit to having been similarly affected.

As with **GOG** and **WHEN WORLDS COLLIDE**, various plot details and events (such as the Air Force's Flying Wing and its dropping of an A-Bomb on a Martian "nest") were lost on me upon my first viewing (they became clearer upon each rerelease showing as the 1950s wore on). Nevertheless, I was old enough in 1954 to be seriously "blown away" by the riot of intense colors linked to the Martian fleet and its use of "superscience" weapons.

Who can forget the orange/yellow heat rays spitting from the cobra-like "necks" atop the gliding war machines, or the latter's green, wingtip "skeleton beams" (i.e., disintegrator rays)? What audience didn't shudder at the sight of the triple-lensed Martian TV camera used to spy on—and stalk-trapped humans, (notably, Gene Barry and Ann Robinson, in a wrecked farmhouse)?

And what viewer could ever forget the brief glimpses of the Martians themselves...hunched-over, crab or toadstool-like, reddish, veined beings with suckered arms and a single eye with blue, green and red lenses? Or the "scream scene," when, while moving aside debris in the farmhouse, Robinson suddenly freezes in horror when an alien's "hand" lands atop her shoulder?

I was also overwhelmed by **WOTW**'s soundtrack, overflowing with the otherworldly, pulsating, echoing, strumming and shrieking of death rays; the din of exploding L.A. buildings; the soft but menacing sound of the stealthy Martian machines; the hisses of burning military hardware and, ultimately, the spattering of the doomed war machines spinning out of control and crashing on an L.A. street as their malevolent occupants are in their death throes.

Since **WOTW**'s special visual effects—reportedly consuming most of the film's \$2 million budget—were much more numerous and spectacular than those in **WHEN WORLD'S COLLIDE**, it was altogether fitting that it was also honored with a visual effects Oscar, as well as an Oscar nomination for Best Film Editing. In the latter instance, **WOTW** moved at breakneck pace through its very compact, 85-minute length.

It was equally fitting that, combining all of its intensity, scariness, realism, orgy of destruction scenes and cacophony of disturbing sound effects (not to mention its nightmarish "end of the world" scenario), **WOTW** affected me personally as no other film had before or, probably, since.

Mock me if you will but, to this very day as a presumably—rational 62-year-old who should probably know better, I still have occasional nightmares in which the same Martian war machines as in the film are passing down MY street in Duluth, firing rays and setting fire to my house, and my neighbors'.

Moreover, when I'm out at nighttime, especially when driving on a rural road (but even

AT THIS
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GENE BARRY · ANN ROBINSON
DIRECTED BY GEORGE PAUL
PRODUCED BY BYRON HASKIN
SCREENPLAY BY BARRE LYNNON
TECHNICOLOR

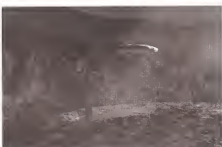
here in town), I become uneasy and then even alarmed if I see the glow of an auto approaching me from the opposite side of a hill. My adult mind reassures me that it's only another vehicle coming towards me. But the traumatized child of long ago, whose remnants still lie within me, still recalls the very similar glow coming from the crater from which the first group of Martian craft were soon to emerge, one at a time in a trio, just before daybreak.

More "Personalizing the Menace"

There have been other ways in which I have taken **WOTW**'s menace to heart all these years.

One was the wrecked farmhouse sequence, which reminded me of being in my grandparent's country house in Pennsylvania, which we visited together as a family (except for Dad) via a long railroad trip in...yup, 1954 (later with my Dad, by car from around 1957 to 1960, every August).

During the film's destruction—of



-L.A. climax, when Dr. Forrester barely evades the Martian machines in his church-by-church search for heartthrob Sylvia, it just so happened that the first church he approached—shown with smoke rising from the burning city beyond—significantly resembled the Sacred Heart Roman Catholic Church (from an exterior view) I lived only a block away from until the age of 20!

Nor could I avoid the brief scene when Dr. Forrester, still searching for Sylvia amid the conflagration, peers down a long avenue where two war machines are gliding towards him up a hill in the distance. That L.A. street could've been any in New York; to me, it evoked the memory of one street I knew in Upper Manhattan....St. Nicholas Avenue, looking south from 190th Street.

It's strange that, for a few years after I first saw WOTW, for some reason I thought I remembered the war machines as being yellow rather than the blackish/copper hue of the movie's version.

In the area of "suspension of disbelief," the movie was so gripping, so absorbing, so realistic in its battle scenes, that—as has been the case for many other WOTW fans—I never noticed the unfortunately obvious wires holding up the war machines until I was in my late teens, or early 20s! That's how great a job was achieved by Pal's team of technicians.

While certain critics have decried WOTW's "overemphasis on religion," I feel they must be uncomfortable with the concept of God and spirituality in the first place. After all, I never fail to notice how, in the face of natural tragedies such as tornadoes, earthquakes, fires, floods and famines, as well as man-made disasters including shooting sprees, riots and similar events, gathering together in prayer, especially in churches, helps people to better cope with loss and destruction.



Is there any reason to believe, therefore, that a full-scale, WOTW-style alien invasion wouldn't result in widespread, desperate calls for Divine Interventions? Or searches in churches for loved ones? Let

me also inject a very personal note at this point.: by 1954, I had already been attending Sunday School for two years, and consider myself to be unapologetically religious to this day. So rather than being "uncomfortable" with WOTW's opening religious aspects, I have welcomed them.

Finally, a few words on Steven Spielberg's unnecessary and bungled (to me) 2005 remake, running a bloated 116 minutes, over half an hour more than the original.

Though not without some impressive visual effects and unnerving sounds—including the deep, booming, trumpeting blasts emitted by the alien tripods—and some suspenseful



sequences, several aspect disturbed or annoyed me.

As many have noted, there's no mention of "Mars" or "Martians" in Spielberg's version, a mystifying omission made even more puzzling since no source planet for the invasion is ever identified. Gone as well were any scenes of Martian (sorry: alien) cylinders/spacecraft falling from the sky. Instead, lightning strikes activate the tripods which were already buried underground!

Also, knowing Spielberg in particular from his past efforts, and today's films overall, I shouldn't have been surprised at the remake's PG-13 gore (the tripods grab unlucky humans, apparently imbibe them, then spit out bloody pulp) or its obscenity-laden argument between Tom Cruise and (playing his aggressive son) Justin Chatwin. I'll take the original version any day, thanks. "Funny" how no one in the original shouted profanities!

A final, amusing note about the 1953 classic. It's strange how different people see different things when viewing the same film. Example: the review of Pal's version in "VideoHound's DVD Guide" by Mike Mayo (2001, Visible Ink Press) observes about its special effects that "Despite advances in computer-generated special effects, this stop-motion work remains impressive." Of course, the '53 movie has no stop-motion animation, only models (the war machines) hung by thin piano wires from overhead. Well, okay, Ray Harryhausen did, many years ago, plan his own version of Wells' tale utilizing stop-motion Martians.

Though I've now covered the sci-fi/fantasy/horror films I saw in theaters in 1954, I'm by no means done with that year. Still to come: my memories of sci-fi TV shows and other "kidvid" of that time.

Coming Soon! Installment #3: Riding With Rocky Jones (and other TV Heroes)!

Lucky Brown Remembers ... **REX 'BRAIN THAT WOULDN'T DIE' CARLTON** and the Horror Icon's of Hollywood's heyday

Interview by Lawrence Fultz, Jr. (2005) and Paul Paula (2010) Written by Paul Parla

Fans of **THE ASTOUNDING SHE MONSTER** (1957) will recognize Ewing Miles "Lucky" Brown as Keene Duncan's partner in crime, Brad Conley. Brown is the one who ditched their '57 Dodge when he encounters the **SHE MONSTER** on a dark mountain road, claiming he saw a "naked dame" in the night. But well before the **SHE MONSTER** came to earth, Lucky Brown was experiencing the heyday of Hollywood, growing up right in the mix of it all.

He began acting as a child in the 1920s. Brown was fortunate to have been around Hollywood and the business for many years, affording him many friendships with iconic Hollywood stars, thanks to his mother, an actress, and father a doctor who practiced within the Hollywood celebrity circuit. Lucky is really a multi-talented individual and not only were his talents in various capacities in the industry, but he has also stood the test of time. A treasure trove of genuine experiences during the heyday of Hollywood, Ewing takes pride and much pleasure in telling his stories of friendships and events in his life. Today, he is in his 90's and is still going strong in the business. His varied capacities in film include, producer, cameraman and film editor.

As a young boy, Ewing's family knew Lon Chaney Sr. and he has worked with such versatile talents as Lon Chaney Jr., Errol Flynn, John Carradine, Jack Pierce, Bela Lugosi, John Agar, Buddy Baer, Jack Palance, Tor Johnson, George Reeves, Humphrey Bogart, Gloria Swanson, Ray Corrigan, and directors Richard Cusby, Ronnie Ashcroft, Ed Wood, Al Adamson, David L. Hewitt, William Castle and **PLAN 9** cameraman William C. Thompson, to name a few. This interview is really just a speck in the sea of sand for Brown recalling the many friendships and experience he had many moons ago.

SCARY MONSTERS: How did you connect with BRAIN THAT WOULDN'T DIE, Rex Carlton?

LUCKY BROWN: I was introduced to Rex through Al Adamson. Rex Carlton in a strict sense, worked for me on **BLOOD OF DRACULA'S CASTLE**. A pretty talented guy but at one point I wondered about what or who he had gotten involved with.

Did Rex put any money up for BLOOD OF DRACULA'S CASTLE?

Rex did the story but had no money into the picture nor did he raise any funds for **DRACULA'S CASTLE**, to my knowledge at least. My partner, Al Adamson who directed some of it as well as I, raised money for the picture but funds also came in small increments from private investors. \$5,000, \$10,000 dollar investments. Al's future father-in-law had some money in it. Jerome Wexler and Martin Cohen raised some funds and I believe Cohen raised over half of the money. As a matter of fact and far as I'm concerned, Cohen was the one who screwed it up.

Carlton seems like he was his own worst nightmare having gone the way of borrowing money from the wrong people. Yea. Rex either had a gambling problem or was in debt to the mafia. I couldn't quite



Ewing Brown is astounded to see a "naked dame" that turns out to be **THE ASTOUNDING SHE MONSTER**.

put my finger on it but he was a "nervous nail biter." One evening when we were doing some shots for **BLOOD OF DRACULA'S CASTLE**. The scene where we had all the rats and spiders. We were

shooting over at the Hollywood Stage on Santa Monica Boulevard, when a couple of guys came in looking for him. They looked the type. Like "bent nose boys." Rex wasn't working that night and wasn't there. They were standing around and I told them it was a closed set and asked them to leave. This was the only time I saw something suspicious connected to Rex and it was the only time I ever worked with him. Rex was very easy going and fine to work with. We worked together on some changes for the film and we worked well together. If Rex had any money in this film, I did not know of it.

Do you believe Rex was murdered and





EWING M. BROWN

it wasn't suicide?
Oh, yes. I believe he was murdered. His throat was cut from ear to ear and it was suicide! Ridiculous. I had either read it in one of the trade papers or the LA newspapers that Rex had been found with his throat cut.

The official cause of death was suicide by gunshot. (Carlton was found dead in his West Hollywood apartment in 1968. It was reported as suicide.) Possibly at the time someone could have shown me a police report. Was he a dapper sort of

guy...a ladies man?

Dapper, not really. A ladies man. I would say more so than yes. I wouldn't say that picking up hookers would make one a ladies man. Rex was a popular guy with the hookers. He had an addiction to prostitutes.

He was probably borrowing money from varied sources and not only just from mob guys.

Whenever he got the money, he took it and ran. That was I'm sure a big part of his downfall. As the story goes, he borrowed some money for his last three films and was not able to pay it back. It was assumed by the police that he committed suicide but I don't believe he was the type to guy to commit suicide, least of all cut his own throat. There was something very odd about the whole situation surrounding his death and nobody ever pursued the real facts in the case. He seemed more like the kind of guy who would have taken a bottle of pills and some whiskey and went to sleep.

There were different scenarios to the way he was found?

I first heard that his wrists were slashed. But I had heard later that his throat was cut. He had flown to New York and when he returned to Los Angeles, he was found dead in his bathtub not long after we wrapped up BLOOD OF DRACULA'S CASTLE. We sort of put two and two together and remembered those guys coming around looking for him and not long after that, he was dead.

What do you remember about the unfortunate outcome that befell BLOOD OF DRACULA'S CASTLE?

What a fiasco that was. I remember it to have happened like this. The guy who raised much of the money for BLOOD OF DRACULA'S CASTLE was Cohen. I had it sold through my attorneys to Paramount for three times the cost of the budget and pickup any of the deferrals like the lab bill. I was drooling over this deal. We had a meeting with the investors and my partner made a mistake. He wrote it in where everyone had to vote on it. My attorney who set it all up had formerly been a Paramount attorney so he knew everybody and he was only taking \$25,000 dollars out of a million and a half dollar deal. They were going to pick up the lab deferrals and the deferrals for the cameraman and myself and some other money that was owed on it. We would have paid everybody off and gave them 200 percent of their investment.

There was money still owed on the picture?

Yes. \$80,000 for the lab. Well, Cohen convinced everybody to vote against me and they didn't take the Paramount deal. I told them if they weren't taking the Paramount deal, then to go ahead and buy me out of it. I offered those people their money back, a hundred percent profit and leave the rest of the money and we'll make another picture deal and they would own a piece of that without making an investment, and they still turned it down!

It's sad to hear this. All that time and effort and talent and hope that went into making the film, didn't seem to do any good for the

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Rare behind-the-scares-photo of the SCARY MONSTERS #80 cover mockup that was used in the Diamond Comics PREVIEWS catalog.

This "Lucky Brown" interview was supposed to originally appear in SCARY 80 along with our BRAIN THAT WOULDN'T DIE interviews but we simply ran out of pages even after adding 16 pages to the celebration.

ones involved.

Hell no. Six weeks later the lab calls me for their money. I told them I had nothing to do with it anymore and to talk to Cohen about it. I told him to pay the \$80,000. He said he didn't have it. I told him to raise it because according to the contract they could sell the negative! Well they sold it. Later on I discovered just how much money BLOOD OF DRACULA'S CASTLE made.

What became of DRACULA'S CASTLE after this?

One day I got a call from someone telling me that my picture was up for sale. Crown International wound up buying the picture. Remember now, I'm out of the deal. The picture wound up doing over four and a half million dollars in a little over one year. I still have the original Hollywood clipping. On Hollywood Boulevard, that picture out-grossed PAINT YOUR WAGON which was at Grauman's Chinese Theater and BLOOD OF DRACULA'S CASTLE was at the Pantages. Those idiots could have made money.

Sam Sherman remembers it to be Columbia and not Paramount.

Sam may be thinking of another picture we did and is possibly confusing it with BLOOD OF DRACULA'S CASTLE.

What did Lucky Brown move onto next?

I wound up with a theater chain. Vice President in charge of acquisitions. We had 125 theaters. The deal was we would look at the scripts and cast members and make them a deal by offering them around \$250,000 dollars because I knew we were going to get that out of our own theaters. We had distribution rights. Our profit would

come out of our other theaters and it was a very nice set up. One day I was in the president's office and the door opened and in walked Mr. Cohen with two investors and his script and drawings he planned on pitching to the president. Cohen didn't see me but I saw him from where I was sitting. The president told him that everything had to go through Mr. Brown and if he gives it the ok, then we will figure out what we can guarantee you.

Hollywood really is a small town!

You know it! When Cohen turned and walked over to me to shake hands, I kept my arms folded. Smiling, I said to him that I would gladly look over his program if he would be kind enough to pay me the \$48,000 dollars I was cheated out of under our previous contract with **BLOOD OF DRACULA'S CASTLE**. The investors ran out first and Cohen was right behind them! (laughing) Never heard from them again.

As you know, we live in a world of cover-ups and maybe not all but many things we have been told to be true are, to a degree, just an illusion.

Listen. One would have to be pretty naïve to think we all have the truth about everything in this world and that cover-ups aren't done. As far as Rex goes, at the time I had a friend who was a detective and even he said he hadn't seen a suicide in where one's throat is cut from ear to ear.

Sam Sherman and I would think most would agree that Carradine should have played Dracula instead of the butler.

Not really. That may have been the kind of character that most would expect him to play with a title like **BLOOD OF DRACULA'S CASTLE** that starred John Carradine, but at this point in his life, Carradine was crippled to a degree. He had health problems, arthritis and wore special shoes. It was an effort for him to walk. The character of the butler was written with a European flavor. Alex D'Arcy was a respected romantic lead in his day (**THE AWFUL TRUTH**, **MAN ON A TIGHTROPE**) similar to the original Dracula and Lugosi. Very suave and graceful. We thought Alex D'Arcy would make that kind of Dracula work well, so we cast him in the Dracula role.

So you feel D'Arcy, having been a popular leading man in his day, made a fine Dracula?

Yes and Paula Raymond, Mrs. Dracula (Countess Townsend) was wonderful. Paul was a leading lady with Cary Grant at one time. They both played the roles perfectly. They were old pro's too and I felt we were lucky to have them both. D'Arcy had a ball chewing it up as Carradine would have who had played Dracula about a year or two prior (**BILLY THE KID MEETS DRACULA** - 1965).



THE BRAIN THAT WOULDN'T DIE lives again in this **SCARY** issue courtesy of this monstrous model courtesy of Mark C. Glassy Ph.D.

During your long career in Hollywood, you were privileged to have known a number of the great horror icons from Lugosi, Chaney Sr., Chaney Jr., Vincent Price to Ed Wood. Briefly, what do you remember about Carradine?

Well, there is no doubt the man was extremely talented. I could go on for hours about many of them who I knew. Going back to the period when I first got to know John, a group of us guys used to frequent the bars and coffee shops on Hollywood Boulevard. Carradine came in one night and he was wearing a wide brim hat and it was turned back, a la John Barrymore. John, myself, and about five others were all partaking of the nectar! It was an all night affair. We all ended up at the Hollywood Bowl about 5:00 am in the morning and we were all singing. Suddenly Carradine jumped up on that massive stage and began sprouting lines from Shakespeare! His voice was very loud and carried and he went on until about six in the morning when finally security escorted us out! There were times where he would wear his black hat and long black cape and just walk around reciting Macbeth. He would do lines from Shakespeare on the street. He was an amazing talent and had a 'steel trap mind.' Once he got a line he never forgot it! I don't believe he ever missed a line!

During the filming of **BLOOD OF DRACULA'S CASTLE**, you found yourselves in need of a coffin that wasn't readily available in storage. Did you raid the local funeral parlor?

No, (laughing) but we needed a coffin for a scene. So someone



mentioned to Al Adamson that Criswell (PLAN 9 FROM OUTER SPACE) had a coffin in his house! Criswell had two big apartment buildings. Duplexes. Four apartments in each one that he rented. I believe they were in the rear behind the Hollywood and Vine area. We went up to see Criswell. I said, "We would like to rent a coffin from you." Criswell replied, "Fine, but where would I sleep?" Sure enough, there in the bedroom was a coffin! (laughing) He told Al and I that the coffin was very comfortable and that he slept in it! And he loved it! At this point Al turns to me and his eyes open wide. I don't know whether Criswell was pulling our leg or not. Though he was talking to us very seriously. He said to us to be very careful with it because he "got such great sleep from it." Then on the way out he turns to us and say in his low velvety voice, "Please be careful with it, its not insured."

Did you enjoy working with Al Adamson (1929-1995)?

Oh yes indeed. Al was a nice guy.

Didn't Al's father work in films as an actor, producer, director?

Yes. Many. Victor Adamson (1890-1972) worked under a number of different names. Denver Dixon was one. He worked in the 1920's right up through the 60's I believe. He did many Westerns.

Did you know Adamson's wife too?

Oh yes, I knew Regina. A very beautiful woman. Al was really in love with her. She died at an early age. When she died, Al did not want to go on. He kind of retired after that.

Adamson came out of his depression a bit and then wanted to work on a new project with you?

Yes. Later, Al came out to see me and one day we had lunch. He said to me, "I want to go back to work. I can't sit around the house. I will go crazy. I want to do something!" So I told him that I had the studio and lets put something together. He had planned on coming up to see me at the studio in about a week because he had a script for me to look at. He never showed up. I figured he would when he felt up to it and didn't pursue it. One day I was out at my studio and five gentlemen came through the door to see me. They were wearing these three piece suits and sunglasses and one of them asked me if I knew Al Adamson.

I said, of course and that we are good friends. They asked me when I was last with him, and I told them. There was a sheriff from Palm Springs and a couple of detectives. They told me that he was dead. Murdered. I was in shock. I couldn't believe it! They found him dead and buried in the flooring underneath his hot tub. He was wrapped in some sort of ritualistic cloth, like a mummy.

Apparently while Adamson was sleeping in a chair, a man who was working for him smashed his skull with a steel hammer.

Yes, that's right.

Back in the early days of your career, indirectly your father was instrumental in getting you introduced to the business, wasn't he?

Yes I guess you can say that. In the late Twenties I was a very young guy. My mother's family were Prussians from Maryland. My uncle, grandmother, and two sisters came to Hollywood and later owned and operated a film studio, Brunton Studios. My



Ewing Brown—"We would like to rent a coffin from you." Criswell replied. "Fine, but where would I sleep?"

mother and sister would wind up acting and my father was a doctor. He worked at the studios. His patients were Charlie Chaplin, Mary Pickford, Mae West and others. One day my father said to my mother, "No more of this acting business. You have to quit!" She did but in turn, pushed me into acting.

In what direction were you pushed?

As a young boy my mother took me to Hal Roach and later on I was in some of the OUR GANG shorts. I was one of the schoolroom kids and not one of the "gang."

What OUR GANG short comes to mind that you were in?

There was one where I wanted to become one of the gang and they put me through their initiation and they put tar in my hair. I went home and the butler said, "Master stinky needs a bath!" That was me. The stuff they made the tar from I'll never forget. It smelled like hell and was called Pickers Tar Soap. It came in an aluminum box.

Then you were uprooted and taken away from the business?

Yes. My father thought that I was becoming a smart aleck, so he sent me off to the California Military Academy. He owned part of a hospital and later sold it. My father retired to northeastern Arkansas. There, I was raised on a horse and cattle ranch. There were no schools there so later he sent me back to California to attend school. I went to



Belmont High School. There were many kids there that were in pictures at Belmont. The Watsons, Coy Watson, the Eversoles, Jack Webb, and others. Then I began working on radio shows. I had an uncle who was head of foreign distribution at M.G.M. Believe me, it's true. It helps to have relatives in the business. I worked at M.G.M. in pictures and at Columbia. When World War II started that took three years out of my life.

How did you get back into the swing after the war?

When I got back, I worked at the Actors Lab, courtesy of the government. They called it the '52-20 Club.' (laughing) You received 20 dollars a week for 52 weeks. That was pretty good money for back then. Then one day I happened to walk into Schwab's drugstore. Yes, it always happens in Schwab's drugstore! There was a cashier stand next to the door and a telephone. This was where agents would call in to leave messages for actors. Messages like, 'Oh, if Mr. Tyrone Power comes in, please tell him to call his agent.' That day, standing by the cashier stand was a dapper gentleman with top hat, overcoat and thin mustache. The cashier said to this fellow, "Mr. Drake, call Universal studios." I walked over to the man and asked him if he was Oliver Drake. He said "Yes, I am." I said to him my father is Doctor Brown. And he said, "Yes, how is he?" I said that my father was fine and Drake replied, "What are you doing now?" I explained to him that I worked at the Actor's Lab and was trying to get back in the business. Drake asked, "Can you ride a horse?" I said, "Yes" and he instructed me to go to Universal the next day and that he would put me in a picture.

Seems like the smart aleck was back in business.

Yeah. I went back to the Actor's Lab, brushing my fingers against my lapels and said to the others there that I would not be back next week because I would be working on a picture at Universal. I got back into the groove in Westerns. Later I also worked at Monogram and P.R.C. and M.G.M. I worked on the "Jimmy Wakely" western series and also worked with Gene Autry, and others.

You first met Lon Chaney senior when you were a small boy.

One day on the studio lot a long time ago, I walked into an actor's dressing room at Universal Studios where my father had been treating the actor for an eye infection. Unknown to me at the time, it had been Lon Chaney senior's dressing room. My father put some yellow ink oxide into the actor's eye. When this actor turned around and looked at me, I noticed one eye was completely white! It scared the pants off me. (laughing) After the actor left the office my father told me that he was Lon Chaney and that he thought Chaney might have gotten some makeup particles in his eye. I remember quite clearly seeing sketches in picture frames of the different characters he had played. They were really impressive and were all in a row on all four walls. Sounds like Chaney was prepping for ROAD TO MANDALAY (1926).

Not sure, possibly. What an amazing and cherished memory! As a young boy you met Chaney Sr. again?

Numerous times, but there was a period during the 1920's when my mother, father and I went to San Francisco. Upon checking into the hotel, from across the lobby

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NANCY POLVER



comes Lon Chaney Sr. and his son (Lon) Creighton Chaney. The lobby was packed with people and the Chaney's left to go to dinner.

I remember my father saying to me and my mother, "Isn't it funny, one of the biggest stars in Hollywood and no one recognized him." Of

course that was because he was always in makeup on screen and this probably worked to his favor so that he could walk about freely.

He was indeed the model that many took from in so many ways.

Yes. And he didn't have to speak a word and yet you felt what he was conveying as though he was speaking to you. Much later towards the end, I talked to Creighton on the telephone. I knew he was pretty ill, and he could barely talk. When I visited him, he would say to me, "I am going to be fine. Don't worry!" He was a wonderful man! A gifted talent in a class of his own. He would help actors who were down and out with food and money or a roof over their heads and never asked for anything back! He was a generous person and a kind man.

You seemed to have unknowingly worked on some Hollywood filmed footage with Lon Chaney Jr. that made its way into FACE OF THE SCREAMING WEREWOLF (1959-1964).

Yes. We did that with Lon at Kenmore Studios in Hollywood, but I don't know of that title at all or how or why it wound up in that film. Around 1958, we were filming a sequence for Ed Wood. It was a huge stage inside the studio. There was a huge constructed prop wall on the set and the set was built at a 45 degree angle across the stage. We tilted the camera so that it looked as though it was perpendicular so when the actor climbed the wall, it looked like the guy was climbing straight up.

Was the actor who was climbing up the wall, a monster?

Yes, a werewolf. I'm not sure what the wall was constructed of. It was supposed to be the outside wall of a building, like a hotel or apartment complex and was to appear as though it was constructed of stones. The wall had spaces in between them like separate blocks of stone. We were shooting this silent. We started filming and Lon was in full Wolfman makeup and wore rubber werewolves gloves. Lon started climbing up the prop wall and when he got about halfway up, he lost his footing and came sliding down! Debris material from the wall was breaking up and flying all over. Lon came down fast and landed right on his ass.

Incredible! Trying to get a mental image of this.

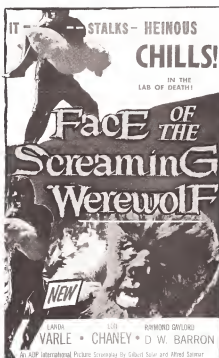
I was doubled over and laughing very loud. A couple of guys were laughing also. Lon gets up, all six feet two and 275 lbs of him, and brushes himself off. He stood there in his werewolf makeup and looked straight over at me! Now, I am thinking, oh boy if he starts charging towards me, I'm out of her last. He could have nipped me apart. He outweighed me by 100 lbs. He was a powerful man. Well instead of charging, he raised his arm at me and yelled, "If you think that it is so *f*cking funny then why don't you get your ass over here and put this makeup on and climb up that damn thing!" Shortly after, he realized how silly he must have looked coming down on his ass and started laughing too. He was a lot of fun to be around and had a great sense of humor. Another talented and fine man.

What were you doing on this sequence?

I was an assistant cinematographer on that helping my friend Billy "Moose" Thompson (Wm. C. Thompson). The Kenmore studio was owned by Harry and Larry Smith. Makeup might have been by Harry Thomas because Ed used him often but I can't remember for sure.

Interesting. This does sound like a sequence in FACE OF THE SCREAMING WEREWOLF. Jerry Warren purchased 2 horror films (La Momia Azteca-1957 and La Casa Del Terror-1958) and worked them over in typical Warren fashion, and re-shot some Los Angeles footage and released the picture as FACE OF THE SCREAMING WEREWOLF in 1964. Was Jerry Warren there on the shoot?

No, Warren was not there. What we were filming was not for Warren, to my knowledge then, Warren had nothing to do with it. This was going to be used as a promotional that Ed Wood was working on at the



time. Possibly a proposed film project, but Warren was not involved. I could not tell you if it was for a Mexican film or where it wound up. However, I do know that we filmed it. I believe Ed Wood was trying to raise money for this project that must have gone astray.

This footage you shot. After Chaney climbs the wall, where does he go?

He goes into an apartment and chases a girl and captures her.

This sounds like the scene footage from FACE OF THE SCREAMING WEREWOLF. What did Wood do afterwards with the footage?

Good question! I do not know what happened to the film. I don't know what Wood did with it. I wasn't privy to that part of it.

When you were shooting the werewolf segment with Chaney, was Ed Wood there on the set?

Yes of course. Wood was there directing it!

Chaney liked to play practical jokes on the set?

Oh yes (laughing), sometimes he could be like a big kid. He would hide and suddenly jump out from around a corner in werewolf makeup and growl loudly. "Attrr" and scare the daylight out of you! It was a lot of fun



Scare-reviews

by David Elijah Nahmod

ISLAND OF LOST SOULS (1933, 71 minutes, Criterion Collection)

Based on H.G. Wells' classic 1896 novel **THE ISLAND OF DR. MOREAU**, Erle C. Kenton's **ISLAND OF LOST SOULS** is as powerful as it was nearly 80 years ago. The shocker stars the great Charles Laughton as a scientist who might be madder than Frankenstein. On a desolate South Seas island, he's conducting terrifying experiments in evolution. His buiter, an odd looking man if ever we saw one, is revealed to once been a dog.

"Are we not men?" cries the Sayer of the Law (Bela Lugosi) in the nearby village, which is populated entirely by Moreau's experiments. Though seen briefly, Bela plays the Sayer like the classically trained Shakespearean actor he was. Though his face is covered in the fur of the animal he once was, Bela's highly recognizable voice and eyes shine through.

The villagers live in fear of the House of Pain, where Moreau slices and dices his subjects in horrifying surgeries that are similar to those conducted by Dr. Joseph Mengele in Hitler's camps only a few years later.

The acting is magnificent. Laughton, one of the most respected actors of his time, chews the scenery as few actors could. His Moreau is a giddy, sadistic little boy. As he

speaks of his work, he appears to be on the verge of hysterical laughter. The effect is chilling.

Richard Arlen is quite good as a shipwrecked sailor who can barely believe what he's stumbled upon. But honorable acting kudos go to Kathleen Burke, who's Lota is the island's lone female. Sleek, Sensual, and desperate for love, Lota is revealed to have once been a panther. Burke, only 19 when she was cast in the role (which she won a contest), effectively conveys the many confusing emotions felt by a woman who almost, but doesn't completely, understand what's going on around her. After **ISLAND**, Burke appeared with Lionel Atwill in **MURDERS IN THE ZOO** (1933), another brutal pre-code shocker. She made a number of films over a period of five years, quitting Hollywood by choice in 1938.

ISLAND OF LOST SOULS makes its DVD/Blu Ray debut courtesy of the Criterion Collection, who've brought many classic films into the digital age. Though the print they offer is decent, it doesn't appear to be restored—the picture quality does show the film's age a bit.

The original theatrical trailer from 1933 is included. A number of noted horror film historians, including author David J. Skal, filmmaker John Landis and Oscar winning make-up artist Rick Baker appear in newly shot interviews discussing various aspects of the film's (and the book's) history.

SECRETS IN THE WALLS (2010, 86 minutes, RHI Entertainment)

Produced by Lifetime, the network for **DESPERATE HOUSEWIVES**, this made for TV chiller is much better than expected. **STAR TREK**'s Jeri Ryan stars as a single Mom who moves into an old house with her daughters in order to be closer to work. As

this is a ghost story, it doesn't take too long until they find out that a third, long dead girl is in the house with them. The ghost wants to live the life she feels cheated out of, and sees Mom's eldest as her vessel back to our world.

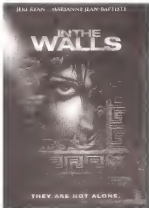
SECRETS IN THE WALLS is certainly no classic, but it's a fun, reasonably spooky time-waster. Shot in an older neighborhood in suburban Detroit during what appears to be late Autumn, the film's dark settings sets the right tone. Ryan is quite effective as a Mom determined to save her children from a terrible

fate. 1996 Oscar nominee Marianne Jean-Baptiste is, however, surprisingly weak as a medium who tries to cleanse the house—as she walks from room to room, calling upon the spirit to leave, she doesn't seem to be feeling it. A role such as this requires the kind of over-the-top theatricality displayed by Charles Laughton in **ISLAND OF LOST SOULS**. In this particular film, Baptiste doesn't seem to be up to the challenge.

RHI's release of **SECRETS OF THE WALLS** offers no extras of any kind.

HAUNTING AT THE BEACON (2010, 98 minutes, Vivendi Entertainment)

Shot in a small town near Dallas, Texas, **BEACON** offers a well written story that can't rise above a weak cast and a lack of atmosphere. Ten Polo plays a bereaved Mom who finds out that her new home, The Beacon apartments, is haunted by the ghost of a little boy who died in an elevator accident six months earlier. On the advice of an expert on the supernatural (Jonny Cruz) she attempts to



free the boy, hoping he can deliver a message to her dead son. But there's another, more malvolent spirit at the Beacon...

It's a good story in need of an editor. The script has too much filler: Polo's husband flirts with a neighbor, Polo's sister flirts with another neighbor, these scenes go on for too long and detract from the main story. Many of the supporting characters walk through their roles: they're just reciting lines and don't appear to be in character.

Polo, however, is most effective as the heartbroken Mom. Cruz, as a young, nerdy Van Helsing type, wins the film's top acting honors. He delivers a deliciously theatrical performance and appears to be having fun doing so.

Vivendi includes the film's theatrical trailers and commentary tracks from the director and producer.

Discs of DARK SHADOWS:

THE LOST GIRL and THE POISONED SOUL

(Big Finish Productions, approximately 1 hour each)

Tim Burton's **DARK SHADOWS**, starring Johnny Depp as Barnabas Collins, is now in post production, awaiting its May 2012 release. Until then, **DARK SHADOWS** devotees can wet their beaks with a brand new, monthly DS comic book and the ongoing series of audio dramas being produced by Big Finish Productions in the UK.

THE LOST GIRL is a sequel to last year's **FINAL JUDGEMENT**. Once again, Kathryn Leigh Scott's vocals bring Josette Du Pres back from the grave—Scott first played this role during the TV series 1795 storyline. Josette has been sentenced to eternal damnation. Her crimes are vanity, selfishness, and a desire for revenge against Angelique, the witch who destroyed her life. Before she crosses the Gates of Hell, she's given one last chance to redeem herself. With the help of a spirit guide named Emily (Rebecca Staab) she relives portions of her own life—and Emily's. The one time pimpered aristocrat is forced to face some very harsh truths about herself, and those she knew during her lifetime—some of these conclusions tie events from the 1795 into a neat little bow.

The casting of Staab is a nice step forward for this audio series. The actress, who was briefly seen as a vampire in NBC's fisted prime time version of **DARK SHADOWS** in 1991, bridges the gap between the original series and its latter day incarnations—Staab also played a vampire on the now cancelled ABC soap opera **PORT CHARLES**, who's attempt to emulate **DARK SHADOWS** success failed to click with viewers ten years ago. Between the two, we have to admit that Scott, far more familiar with her role and with the **DARK SHADOWS** universe, gives a much stronger performance. Nigel Fairs, who contributes to Big Finish's **DR. WHO** series, is scarily

effective as the Dark Lord—his powerful, booming voice is perfect for a tale such as this.

During the 1960s heyday of **DARK SHADOWS**, Nancy Barrett was without question one of the show's strongest performers. The various roles she played during the series' time tripping storylines were far more varied than those of most of her co-stars. Barrett could go from playing a swinging 60s "chick," to a repressed Victorian spinster, to a cockney English dance hall girl to a lunatic with ease. There was nary a false note to be found in any of her characterizations.

When **THE POISONED SOUL** begins, it's 1941. Barrett is playing Charity Trask, her role from the show's 1897 story arc. Charity, still the prim, proper minister's daughter, is now running Worthington Hall, the school that her late, evil father Gregory had founded decades earlier. Barrett's audio performance in **SOUL** is particularly good—the actress is now the same age as the character and can relate to being an older person looking back. But Charity is not alone—she's once again being visited by Pansy Faye, a long dead English showgirl who had taken over Charity's body for a few months during 1897. The disc features long stretches during which these two characters converse. Barrett is so good in two very distinct roles that it almost seems as though two different actresses are playing them.

A minor plot about a "beast" killing young girls in the vicinity doesn't get too much attention—it's really just a set-up for Barrett to show off her impressive acting range. Roy Thinnes, who played Roger Collins in the 1991 DS, is on hand as a potential suitor for both women: like the quasi-werewolf story, he takes a back seat to Barrett.

THE POISONED SOUL is more literate than most of the DS audio dramas. Unlike most of the others, which offer bizarre supernatural fantasy/horror tales set in the DS universe, **SOUL** is more of an intense character study. As such, it may have less of an appeal than other CDs in the series. But for those who admire the thespian talents of Nancy Barrett, there's much to cherish in **THE POISONED SOUL**.

There's also a completely unexpected and delightful, unbilled cameo from a high profile DS cast member during **POISONED SOUL**'s closing moments—the fan base will love it!



ZOMBIE (1979, 91 minutes, Blue Underground)

Blue Underground has been busy restoring numerous European horror films for DVD release. This, their latest, comes courtesy of Lucio Fulci, Italy's "Godfather of Gore."

And the gore is graphic. When people get eaten alive at the tropical island of Matook, flesh is torn and blood flows. Yet in spite of this, the film's isn't hard to stomach. The gore scenes are, in actuality, few and

far between, and, for the most part, brief.

The story is simple: Anne (Tisa Farrow, sister of Mia) comes to Matinal with Peter West (Ian McCulloch), a reporter. They're looking

2-DISC ULTIMATE EDITION

A JAMES HAMMER FILM



strong performance. Farrow, one year shy of retiring from films to become a nurse, is most effective as a loving daughter who just wants to find Dad.

Blue Underground pulls out all stops to present this restored cult classic—it's a two disc set. There are interviews with numerous cast members, and with the late director's daughter. The menu gives you the option to watch the film dubbed in English, or its original Italian with subtitle options in English and a variety of other languages. The English dubbing is a little off, so we suggest the viewers go with Italian!

Commentary: PIRANHA 3D

I didn't see this 3D remake of the 1978 Joe Dante film in theaters. Last night, I caught it on Starz. I do not understand the appeal of films like this. Its sole purpose is to show us many people as possible dying gruesome, painful deaths. People's legs are eaten off, eyes are eaten out of people's heads, etc.

In one particularly graphic sequence, a character played by Jerry O'Connell is pulled out of the water, strands of skin where his legs used to be. "They got my penis," he gasps. An underwater shot then shows two piranhas fighting over his you-know-what. O'Connell, appears to die, and is covered. Soon after, he's reveal to still be alive, gasping for breath and coughing up blood. The suffering and pain this character endured are unimaginable, yet sequences like these are played for cheap thrills and laughs.

There's barely a plot in PIRANHA 3D, and no character development at all. Just a lot of dismembered limbs, blood, and horrible suffering, which we the viewers are expected to laugh at.

What kind of society have we become when watching a disgusting spectacle like this is considered "fun" (as per viewer comments at IMDb). What's next, 9/11: the musical comedy?

Stume on us.

SCARY Reading:

SIXTIES SHOCKERS: A CRITICAL FILMOGRAPHY OF HORROR CINEMA. 1960-1969 by Mark Clark & Bryan Senn

(Hardcover, photo-illustrated, McFarland Publishing, \$59.95)

SIXTIES SHOCKERS

A Critical Filmography
of Horror Cinema,
1960-1969

MARK CLARK
AND BRYAN SENN

Foreword by
ROBERT TINNELL



The 1960s were a wonderful time to be a "monster kid." FAMOUS MONSTERS OF FILMLAND was flourishing, and dear Uncle Furry had become a celebrity. Most major cities had their own TV horror hosts—many of these shows were wildly successful. The best of the decade's new films included the grand, Gothic fairy tales of Hammer, the wonderfully creepy Poe series from AIP, and the sometimes bizarre, but

always fun multi-story chillers from Hammer's rival Amicus.

The decade also brought about changes in the way horror was presented, when, in 1968, George Romero's masterfully terrifying NIGHT OF THE LIVING DEAD, produced on a shoestring, became the first film in cinema history to present graphic, "gross out" gore effects along with sharply written characters and thought provoking social commentary. Horror films were never the same after this.

In their exhaustive study, authors Senn and Clark put every single horror film produced between 1960-1969 under a microscope. Listing each film alphabetically, it's clear from the detailed manner in which the hundreds of capsule reviews were written, that the authors actually sat down and viewed every single title—whew!

As the authors point out in an essay titled THE DECADE, this is not a book that needs to be read straight through from cover to cover. Got a favorite film from the period? Want to find out more about a title you've always wanted to see? Just flip through the alphabetical listings and look your title up. The reviews vary in length, depending on the particular film's status (classic, forgettable trash, social significance). The aforementioned Romero film, for example, an undeniable classic as well as a product of the social upheaval happening in society at the time of its release, is afforded several pages, while the forgettable THE FROZEN DEAD (1967) gets less than a page.

Though the writers have done their homework, there are a few errors scattered throughout the book. One of the more glaring mistakes is the curious claim that Hammer's DRACULA HAS RISEN FROM THE GRAVE (1968) was followed by SCARS OF DRACULA (1970). Apparently authors Senn and Clark completely forgot about the existence of Hammer's moderately successful TASTE THE BLOOD OF DRACULA (1970) which preceded SCARS by several months.

But for the most part, they got their facts right. The book's prose is immensely readable and is most entertaining. Many photos and poster reproductions are also included.

SIXTIES SHOCKERS is handsomely bound in hardcover—but it's pricey. In our current mess of an economy, one might wonder how many will be able to splurge on its nearly \$60 price tag.

SCARE-NEWS

SCARE-NEWS 81 WARNING!!!!

**THE CDC-CENTER FOR DISEASE
CONTROL-HAS DETERMINED
THAT READING MONSTER
MAGAZINES IS CONTAGIOUS!!
IN ORDER TO STOP THE
CONTAGION IT IS ADVISED
THAT AFTER READING A
MONSTER MAGAZINE DO NOT
TALK ABOUT WHAT YOU READ
OR ENJOYED. DO NOT WATCH
MONSTER MOVIES AND STAY
AWAY FROM THE TV!!**

by Dr. Johnny Scareshock

I had to post that announcement due to the new law. Studies have shown that persons who read monster magazines are smarter than the average person and can make decisions on their own without being told how to think and that is considered dangerous in this world. Certain creatures prefer that you do not think but that you become one with the herd and lose your identity so that when the *Soylent Green Project* gets underway you'll be too stupid to care that you are having your Aunt Agatha for dinner.

Wow! What a year it's been! Forest fires, earthquakes, tornados, floods, and that was just Pennsylvania. We got hammered and I know a lot of you did as well. I live in the center of the state and we were just a little west of the massive flooding that took place early in the fall.

A few years ago I water proofed my home. We live on a hill but I took some extra precautions like spraying water against over the house and digging a foot long and wide trench around the house that I made into a nice pebble path. The trench actually served to cause any water rushing towards the house to actually sink a foot before coming further causing it to actually flow under the house. So we were prepared and that's because I bothered to learn history.

You may remember when Criswell started haunting these pages a few years back that one of his first predictions were massive flooding for Pennsylvania. He was a few years off but our history shows that it happens every 35-40 years. Yet so many people

were off guard.

After the Flood of 1972 the people of Wilkes Barre had a levee built between them and the river and it served them well in this flood. The people across the river didn't want a levee. They wanted a good view of the river. Well, the river came right up to and through their homes. Duh!

I watched the news and saw so many people interviewed and lamenting the fact that their massive comic book or baseball card collection was destroyed. That is a real shame. I hope you all fared better.

Halloween

The great day is still a few days away for me but my DEADLINE is right after the holiday so I have to write fast. October is such a busy month as I prepare for the CHILLER THEATRE show, watch my monster movies, and scour the stores for cool Halloween stuff. Sadly there wasn't much and by the fifteenth of the month most of the stores are out of Halloween stuff.

This year we had three Halloween stores within a two block walking distance. HALLOWEEN CITY at the old TUESDAY MORNING store which had the best stuff, HALLOWEEN ADVENTURE at the old CIRCUIT CITY store which was run by senior citizens selling what seemed like unsold SPIRIT store merchandise, and SPIRIT at the old BLOCKBUSTER store which didn't open until the second week in October.

BIG LOTS used to be the place to find some cool Halloween stuff. I have a BIG LOTS card. If you send \$200 there over a year you get a 20% off coupon. Well, I planned it so that my coupon would be valid when the Halloween merchandise arrived. I bought a lot of DVDs and office supplies to get that coupon and when it came there wasn't a darned thing I wanted so the coupon went to waste. The BIG LOTS had their last 20% off everything weekend for the year in October and still I couldn't find anything to buy. Their Halloween merchandise went to 30% off two weeks before Halloween and I still couldn't bring myself to buy anything. What a waste of time!

AMC had their Halloween movie marathon and I didn't watch it. The movies were mostly slasher or Stephen King, neither of which appeal to me. Sy-Fy had a marathon as well consisting mostly of their original movies and I did watch a few of those. Turner Classics had the best choices filling up Monday nights with classic monster movies and finishing off Halloween with Hammer horror!! Of course there were a few other channels that had good stuff as well like ME TV which had Svengeance and THIS TV which had some interesting marathons. One Saturday on THIS, the channel aired the three Universal INVISIBLE MAN movies and on a miserable rainy Sunday the channel aired all five of the Universal MUMMY movies.

COMCAST has a series of channels just devoted to music. The idea is that you can turn the channel on when you're busy doing something and you'll hear the kind of music you like without commercial interruption. Of the many channels they have one is devoted to holiday music so I checked it out and sure enough, they played Halloween music. The selections ranged from 1930s songs to the present. I heard Rob Zombie and Elvira. I heard selections from REPO THE GENETIC OPERA and THE ROCKY HORROR PICTURE SHOW as well as a number of tunes from slasher films. I didn't hear any Zacherley! Still it is a cool channel to listen to. Soon they're switch over to sigh-Christmas music.



The Eighties Are Back!!!

Don't believe me? Well, **GOOD MORNING AMERICA** did a week long tribute to the 1980s. **ENTERTAINMENT** magazine devoted an entire issue to the decade. Justin Bieber (I never thought I'd ever use that name in this column) has been wearing retro 1980s clothing during his concerts. Oldies stations are saying farewell to the 1950s. Little Richard and Elvis are being replaced by egad-Oingo Boingo and The Bangles.

I've mentioned before how the 1980s was a blur to me. I moved three times, more than half a dozen jobs (my full back job was a grave digger, cemetery maintenance man for my church) due to the economy, got married, did post-graduate work, bought a house and started life. These were terrible times job wise and today people wonder if those times were really bad. Will we say the same about these times in a few years?

On the plus side we got movies like **HELLRAISER**, **EVIL DEAD**, and **THE THING** and on the other side we had the California Raisins, Boy George and the mullet.

People are starting to seek out 1980s collectibles to relive their childhood. I know it's hard for many of us Baby Boomers to believe something that recent (the 1980s) could be collectible but it's true, we've grown to see our childhood toys become antiques and many of the things we grew up with become collectible. Now it's the 1980's turn.

Mad Monster Magazine

I promoted the heck out of this publication because it was produced by my good friend Eben McGarr co-producer of **HOUSE OF THE WOLFMAN**. Well, after receiving complaints from people not being able to order it I contacted Eben and he told me a very sad story. It was similar to what happened to Bob Burns years ago when he published a monster magazine. Eben had two partners working with him. When he and one partner were out on the road promoting the magazine, the other partner absconded with all of the money and the materials.

Eben spent a lot of time paying back subscribers and distributors and took a big financial hit. However, Eben tells me that things have turned around and he hopes to have the magazine back by spring of 2012. He is planning to have at least three issues completed before announcing the return of this fun filled monster magazine. I will keep you posted.

In the meanwhile Taylor White of **CREATURE FEATURES** tells me that Creature Features Publishing has become a reality. The first book currently in production is **MAN OF A THOUSAND FACES** by Bill Nelson. This hardcover book contains the artwork of artist Bill Nelson who back in the early 1970s created a powerful portfolio of art dedicated to Lon Chaney. The book will retail for \$49.99 and be limited to 1000 hardcover copies and a limited edition signed for \$100. Johnny Gilbert tells me that he has his first **CREATURE FROM THE BLACK LAGOON** book laid out. It will be about **CREATURE** merchandising and contain 100s of color photos of monster toys and goodies related to the **CREATURE FROM THE BLACK LAGOON**.

Taylor told me that he still has plans to publish the Vincent Price tribute book authored by Frank Dietz as well as a number of other books. Taylor wants **CREATURE FEATURES PRESS** to be a premiere publishing company for Monster Kids.

Comic book sales fell 7% this past year but that doesn't stop the companies from trying. DC Comics is seeing a great gain because of the re-launch of these entire line back in September. Their digital comics are selling well.

The company that publishes **FAMOUS MONSTERS** has decided to launch all of their horror comics under the **FAMOUS MONSTERS** banner. Archie and his friends will team up with the rock group **KISS** for an adventure. The **VAMPIRELLA** comic book is slowly growing in popularity but the reprint archives of the original magazine have stopped at volume 3. These volumes are growing fast in price as

more collectors are looking for them.

In time for Thanksgiving will be **ZACHERLEY ILLUSTRATED** by yours ghoully. I have decided to collect all of the Zacherley stories that I wrote for the Charming Monks comic along with the comic strip that I wrote (as printed here in **SCARY** issue 56) along with some other odds and ends and new as well as rare material to put out a nice little tribute to the world's greatest horror host. And you know what? I am working to keep the price of this gem under \$15!!

And the long promised **ZOMBO** book will be getting new life as I explore the possibilities of bringing that out for 2012.

If you want to read more about horror hosts, I would like to recommend a book by Jim Fetters called **CREATURES OF THE NIGHT WE LOVED SO WELL**. In this book Jim covers the West Coast horror hosts going back to Vampira, Jeepers Creepers, and more. It is a thick book packed with tons of information. Jim's website also lists other horror host projects as well. Jim has authored three books and one that many fans will find interesting is **THE LON CHANEY SCRAPBOOK** which is a collection of newspaper articles and advertisements from 1890 to 1930 featuring Lon Chaney Sr. The book has additional newspaper article scans on other Chaney family members as well but the focus is on Lon Sr.

In the meantime you have to check out **CREEPY PRESENTS BERNIE WRIGHTSON!** This beautiful book contains all of Bernie's work for Warren magazines. You will understand why Bernie is called the *Master of the Macabre!*

It is Soapbox Time Again

I hear from a lot of parents how frustrated they are with schools lately. The "No Child Left Behind" has been catering to the slowest child leaving more creative smarter minds to rot. History is rarely or badly taught and cursive writing has gone the way of the dinosaur. Now writing will have to be a specialty taught in colleges just so children can read the letters and notes left by their ancestors if they want to try to have a sense of their family history.

What really shook me was when a man, at least in his thirties, came to my table at **CHILLER THEATRE** and wanted to know if I had any Hammer films. I was busy with customers so I simply told him I did and they were scattered about the table. He asked me to pull them out for him but again I was busy with customers. Finally, after a while, I had some time. I pulled out three that I could easily see and he asked me what the titles were and who was in them. He could not read yet he had a video camera with him.

He asked the price of one and I told him. He asked for a discount and I told him that all of my DVDs were half off. He didn't know how much that was so I told him. He wanted a bigger discount. When I refused he pulled out money to pay me and asked me to count it out.

How can you survive this world without even a rudimentary education?

If the schools are letting us down then it is up to the parents to step in and help educate their children. It takes a village yadda yadda...so please get involved in your child's education. If you do not learn from history you will repeat mistakes you should have learned to avoid from learning history.

Video News and Such

Seriously, you had to make **RISE OF THE PLANET OF THE APES** number one for three weeks in a row? What were you thinking? How could you have liked that movie. The apes were CGI! They weren't even people in costume like the Tim Burton abomination. They didn't take the time to train one real ape and teach it to talk. Remember the first movie **PLANET OF THE APES?** Those apes were so realistic and the one even sounded like Roddy McDowell!!

And **THE THING** prequel? Why? You know how it ends so who cares where it starts?

Working one day a week at the **COMIC SWAP** has been very insightful. It has allowed me to look into the minds of the younger generations. Today's young adults don't seem to collect anything.

I can accept that. (If you keep your **PARTY CITY** Halloween ads year after year you can see the changes in interest.) Zombies are the big deal. With loads of poor zombie movies being made along with a few good ones it's no big surprise. And with **THE WALKING DEAD** TV series and action figures being so popular zombies are having their day.

For those of you who don't know the comic book **THE WALKING DEAD** and TV series are not exactly the same. In making the TV series Robert Kirkman decided to explore other aspects of his survivors rather than rehab what has already been written and reprinted in comic book form. Purists hate this. I enjoy it. When I was a kid I enjoyed reading comic book adaptations of books and movies but now I prefer not to because so much is missed from the original work.

Tom Savini told me he has a part in the new Quentin Tarantino film that begins shooting soon. Tom's part won't be filmed until February but he is excited.

Johnny Depp has opted the original **NIGHT STALKER** and is looking into doing an original movie with the character.

In the meantime his movie **DARK SHADOWS** is in post production. Jonathan Frid and David Selby from the original series have parts in the film. Christopher Lee is back on board the Tim Burton train as this one. Alice Cooper is himself in the movie and Tim Burton's squeeze Helen Bonham Carter plays Dr. Julia Hoffman.

Oh, and Johnny plays Tonto in the new **LONE RANGER** movie. More on movies in the yearbook issue!!

Chiller Theatre

In case you haven't heard, **CHILLER THEATRE** was one awesome show. We got hit with a fifteen inch snowstorm on Saturday. The hotel lost power three times during the day but fared well considering the surrounding area lost power and it was expected to take up to a week to get it back. Many vendors had difficulty moving their wares through the lobby because it was filled with people trying to get a room since their homes were without power.

Santa Claus was a guest at **CHILLER** so I do not know why anyone was surprised.

Hammer girls were present and they were awesome as usual.

The **CHILLER** auction was for a number of staffers who had lost their homes in the recent flooding. They took time away from trying to fix their situation to make sure that **CHILLER THEATRE** happened so fans came through and the auction set another record almost as high as the one for Zachery a few years ago.

Freddie Poe donated a magazine featuring the Hammer girls and each one signed it for the auction. That particular issue brought a lot of money. The Wonka kids were actually very nice this time and they all signed several pictures and golden tickets that were auctioned off separately as well. We had so many autographs (some guests signed up to 5 pictures) that we offered many lots of 5 or more signed pictures at one time. Thank you to everyone who donated!

Zachery was full of energy again. He will outlive us all. At 93 he wouldn't slow down. He signed a lot of pictures. Posed for more with Elvira who came to visit him this time. Zach even posed in front of a blue screen for a photographer who then put Zach in a field of zombies on a picture. It looked cool as if Zach were leading the walking dead onward.

It Can Be Told

A few years ago I wrote of my adventures at my first ever **FANEX** convention. I loved it. It was filled with Hammer celebrities and I had a ball interviewing as many as I could. One young lady I spoke with was Veronica Carlson. She was selling copies of her artwork and I was fond of one that she did of Chris Lee and Peter Cushing. A picture of that piece appeared in this magazine. It had Veronica's copyright on it.

Well, some person from another country contacted my editor and claimed that only he had rights to the picture and that we violated his

copyright (it did not appear in the picture). He provided a picture of the artwork with his copyright on it and demanded restitution. We refused. He claimed Veronica never gave any permission to use the image nor did she ever talk to me.

Well, the bonhead did not get any money and I am glad. After **CHILLER** on Sunday nights a number of us get together at a local restaurant and have dinner. Often celebrities join us. This time Veronica joined us. She and her husband live in South Carolina having moved from England some years ago.

Veronica and I were talking about our careers and I asked if she was still drawing. She said she was and that she loved it still. I then told her of the above incident and she became furious to learn that someone would use her name to try to extort money.

While Veronica did not remember talking to me specifically she did remember parts of the interview and she was indeed promoting her artwork and wanted people to take pictures of it.

She told me, "The copyright always stays with the artist. That piece was not a commission piece and once it is copyrighted it cannot be copyrighted again by someone else." She then gave me permission to publish pictures of any of her artwork and if someone had a problem with it he or she could talk to Veronica.

So, folks, Veronica and I will be talking again!

Monster Toys?

You know I ended my battle with PEZ but I still encourage you to contact them and request the re-issue of the Universal monster PEZ. This year for Halloween PEZ introduced a new version of the witch making it the third version in about four years.

I do not collect much new stuff anymore. The bug has left me. I now go after quality pieces and leave quantity alone. The Bride asked one day when I was going to start selling off my collection. She went into shock when I told her I'd been doing that the last seven years. I simply have too much stuff so I will not run out and buy the next line of Universal Monster bobble heads or the awesome **WALKING DEAD** action figures.

I am finding more Baby Boomer era items coming up for sale and I am more interested in them. Those items came out during my formative years and I have a connection with them that I do not have with the new items.

Some time ago I told you of the release of **TRUE BLOOD** energy drinks in original prop replica bottle but that, apparently did not happen. Supposedly **TRUE BLOOD** was supposed to have been re-launched as a flavored soft drink and made available at convenience stores. I haven't see any anywhere so I don't know if this plan failed as well.

Get the Moebius **BELA LUGOSI'S DRACULA** model kit and the **ELVIRA** model kit as well. While I may have stopped collecting new toys I am still a sucker for model kits and Moebius is doing an awesome job and the folks who brought you the **WAR OF THE WORLDS** Martian spacecraft kits, Pegasus, have released a painted model of the three fingered alien.



Other News

Bob Burns is in the spotlight again as he should be! Frank Dietz and a friend are doing a documentary on Bob. Frank solicited contributions through an artist website and offered gifts to those who contributed. If you were a contributor, then I thank you. I do not know if Frank will incorporate any of the footage from Danny Roebuck and Taylor White's attempted documentary from about ten years ago. The pair was doing a special documentary on Bob's awesome Halloween shows but got derailed when real world commitments found them lacking time to complete the project.

Facebook has now become a necessary evil. I have befriended a lot of you and I enjoy popping in once in a while to see how you are doing. I don't often post. I spend more time removing posts than anything else. I understand that you have a project and would like some promotion. I am very happy to do that but when you post an ad on my wall or send me a post that tells me you've created the best thing ever and that I would be crazy not to order it etc. I can only assume you have not been in the business long and need to mature a bit. So I remove your posts and move on.

On the other hand if you want to bring something to my attention simply ask me if I would like to check something out and most times I will. Like Monster Kid Rob X Roman who knew I was a big fan of **ROBOT MONSTER**. Well, Rob is writing a script for a redo of the movie and I enjoyed taking a look at it to see where he was going with it. Should the script go somewhere I would be happy to promote it here.

Cortlandt Hull has been busy painting carousels. If you have ever been to Binghamton, New York (just off of Interstate 81 above Pennsylvania) you may come across a park dedicated to

TWILIGHT ZONE creator Rod Serling. That park is home to six antique carousels. They have become worn over the years so the city is having them refurbished. Cortlandt was hired to paint the marals atop the rides. The paintings are all being done in a 1930s style and Cortlandt did one as a tribute to **THE TWILIGHT ZONE** by having about eight 3 by 6 foot marals showcasing a particular episode. At first the town council was concerned that the children might be frightened until Cortlandt asked if they have seen what children are watching today.

Other than the park being dedicated to Rod Serling the town had no



other honors or tributes to their native son until Cortlandt painted those marals. The council loved them and hope that by doing more **TWILIGHT ZONE** things they can have a booming tourist industry.

Those of you familiar with the battle between Cortlandt and his former partner need to know that a lawyer has taken up Cortlandt's side. Oddly enough the lawyer visited his **WITCHES DUNGEON** years ago as a boy and always remembered the attraction. The battle shouldn't take long now. The former partner has attempted to copyright Cortlandt's already copyrighted and trademarked **WITCHES DUNGEON** logo. How daring is that?

Producer Warren Dubrow had a special premiere of his latest flick, **HATE'S HAUNTED SLAY RIDE**, aired at the zombie walk in Ashbury Park, New Jersey.

Horror hostess Stella Desire has produced a new series which will air sometime soon. It is called **GOTH MOTHERS OF TRANSYLVANIA**. You can find a clip on YouTube. Stella told me that the first episode is done and a premiere will be held in December.

Ted Bolus has had the good fortune to have his films re-released on Blu-Ray. **THE REGENERATED MAN** and **THE DEADLY SPAWN** are just hitting the shelves with the rest to follow. Yes, even the abomination that I am an executive producer on, **HELL ON EARTH**, is set for release. Egnad!!

Until next time have a Happy New Year and beware of falling space debris!!



TRU BLOOD is available on the Internet.

SCARY DVD HEADLINE GRUES

The latest DVD releases from major studios and smaller independent studios

by Ron Adams

Some big titles have made it out on DVD and The Blu-Ray releases begin to get more and more interesting.

Highlights this issue include Toho's **DESTROY ALL MONSTERS** (1968) and **GODZILLA VS. MEGALON** (1973). Toho is releasing them through Tokyo Shock in the USA. Both are sporting original Japanese versions, along with English language versions too. Option subtitles on the Japanese versions. These two titles are on DVD and Blu-Ray. Tokyo monsters stamp again!

Universal licensed **ISLAND OF LOST SOULS** (1932) to Criterion for a bang-up release. **ISLAND** is a Paramount picture, but Universal owns the rights to the early Paramounts. Criterion had historian Greg Mank assisting on the extras and Rich Scerifanni providing some film elements that were missing from the vault version. This one has been crying for a DVD release. Finally it's here on both DVD and Blu-Ray from Criterion.

For the horror host collectors, you won't want to miss The Bowman Body's **HI THERE, HORROR MOVIE FANS!** A great documentary on this host from the Richmond, Virginia area.

VCI Entertainment has added to their elements for **DARK NIGHT OF THE SCARECROW**'s Blu-Ray release. They've added a documentary by Daniel Griffith of Ballyhoo Productions. Daniel is the go-to-guy for top-flight documentaries...strong on research, information, production and all with a quirky sense of humor for us fans. Daniel's currently expanding a documentary on Rondo Hatton that premiered at **MONSTER BASH's Octoberfest**. The expanded version will screen at this next June's **MONSTER BASH** (www.monsterbash.us) or see the ad in this **SCARY MONSTERS** that you're gripping right now!

I said a while back that the Blu-Ray market would explode with our crowd once the Universal classics hit Blu-Ray. Well, they kind have hit. The classic **THE PHANTOM OF THE OPERA** (1925) with Lon Chaney has debuted on Blu-Ray. It's a Universal film, a Universal monster...though released by Image...as the original film had fallen into public domain. So it's cool and has made me make the jump to collecting the Blu-Rays...but the true explosion will hit for us as soon as Universal starts releasing the classics like **FRANKENSTEIN** (1931), **DRACULA** (1931) and **THE WOLF MAN** (1941) to Blu-Ray. We're anxiously awaiting...

Well, let's get at it...here are the latest DVD releases to look for at your local retail stores, mail order outfits and online locations:

ATLAS (1960) Stars Mark Forrest. Directed by Roger Corman. Atlas leads a massive battle for the tyrant ruler Braxxmedus. Realizes his mistake...all heck breaks loose!

THE ATOMIC CITY (1952) Stars Gene Barry, Lydia Clarke, Michael Moore, Lee Aaker and

Nancy Gates. A young boy (Lee Aaker) is kidnapped and his Daddy-O is a nuclear physicist with the secrets to the H-Bomb! Great, tense thriller from the 50's, when the general public was just learning the power of nuclear arms.

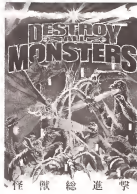
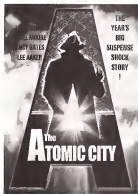
BLACK MOON (1934) Stars Jack Holt, Fay Wray, Dorothy Burgess and Cora Sue Collins. A woman wishes to return to her childhood home. The down side is her childhood home was a remote island where the natives still practice voodoo. She hopes to purge some bad childhood memories of a voodoo priestess and strange, dark acts of her foggy past. Well, it doesn't

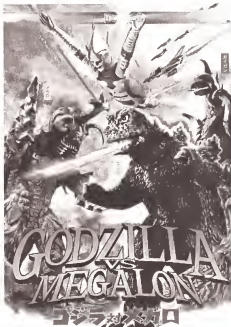
work...as an adult she's swept back into the hidden evils of the island and its arcane rituals. So much so, that it takes control of her mind and she wants to sacrifice the lives of her husband and young child! Holed up in a house, the husband, his secretary (Fay Wray) and the child find building fear as the jungle drums beat and all out evil surrounds them. Very similar in feel to a Val Lewton film...before Lewton started his classic canon at RKO.

BURN WITCH BURN (1962) Stars Janet Blair, Peter Wyngarde and Margaret Johnson. A really frightening version of the classic story Conjure Witch. About a school master's wife who secretly practices good witchcraft, to fight the forces of impending evil over an English college. Blair and Wyngarde (he played a ghost in **THE INNOCENTS**) are excellent! This was made earlier in the 1940's as **WEIRD WOMAN**, with a totally different approach. This one is solemn, moody and keeps the fear growing right through the film. A creeper, to be watched late at night when others have gone to bed.

DESTROY ALL MONSTERS (1968, DVD& Blu-Ray) The classic all out rockin' giant monster mash-up is back! Now restored in HD

with both the English language and Japanese version available on this release! All your favorite Toho monsters tag team against the cities of the world. Stars Akira Kubo, Yukiko Kobayashi and Kyoko Ai. This movie stars Godzilla, Mothra, Rodan, King Ghidorah and a handful of other story-high monsters. This is the one I saw in the theatre with the neighborhood buddies...heck, it was an event! All those monsters, destroying every major city of the world...sounded like a show to me. New York, Beijing, Moscow, Tokyo, France...no place was safe that Saturday afternoon!





Aliens take control of the earth's giant monsters...to cause heck. The monsters were nuzzing their manners on Monster Island, but some pesky aliens put a stop to that. Sit back and enjoy.

DINOSAURS AND EARLY MAN (1960s-1970s) Documentaries from educational films for schools in the 1960s-70s. Don't let the cover art fool you, this is retro heaven for us kids of the 60s-70s. Plus extras: Willis O'Brien's promotional film for **THE LOST WORLD** (1925) and Winsor McKay's **GERTIE THE DINOSAUR** cartoon from 1914.

GODZILLA VS. MEGALON (1973, DVD & Blu-Ray) Godzilla fights for earth with the help of a robot called Jet Jaguar. If only he had a giant size can of Raid for bug bug Megalon! Megalon and Gigan battle to destroy earth. And, the race of undersea people of Scantopolis aren't too happy about the atomic testing going on either. Just rubber-sun, rocking fun! Original with sub and dubbed versions. Widescreen. *Note this release has been delayed!*

HI THERE HORROR MOVIE FANS! (2011) A documentary on horror host "The Bowman Body" (Bill Bowman). He took the Richmond, VA market by spook storm beginning in 1970 and owned the ratings for his time slot. Comic monster movie host clips and history, presented by horror host Mr. Lobo.

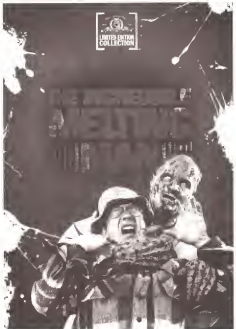
THE INCREDIBLE MELTING MAN (1977) Stars Alex Rober and Michael Aldred. Reminiscent of **FIRST MAN IN SPACE**, this is the "gripping drama" of a poor guy that has just returned from the planet Saturn. He was an astronaut on an exploratory mission. His crew mates die from some type of radiation, but he survives...only to become a monster. He begins devouring humans to stay alive...as his flesh is melting off his skull!

ISLAND OF LOST SOULS (1932, DVD & Blu-Ray) Stars Charles Laughton and Bela Lugosi. A great horror flick that was banned in England for years. No one will top Laughton as the steady-genius who

turns beasts into man-beasts on a remote island. Young Kathleen Burke won the role of the leopard woman, literally. She won a contest to be in the film and is terrific.

MASTER OF THE WORLD (1961) Stars Vincent Price, Henry Hull, Charles Bronson and Mary Webster. Victorian sci-fi with it being almost a Captain Nemo in the air story. Price is a crazed captain of a flying airship. Price plays Robur, ready to destroy the world's armies in the name of peace.

METROPOLIS (1926-1984/Tinted-Georgio Moroder, DVD & Blu-Ray) In 1981, three-time Academy Award-winning composer Georgio Moroder began a three-years endeavor to restore the science fiction classic, **METROPOLIS**. During this process, Moroder made the controversial decision to give the film a new, contemporary score, and added a pop music soundtrack featuring songs from some of the biggest stars of the early MTV era, including Pat Benatar, Billy Squier, Freddie Mercury, Bonnie Tyler, Adam Ant, Jon Anderson and more. In addition to the new score, missing footage was re-edited into the film, intertitles were removed and replaced with subtitles and sound effects and color timing were added.



creating an all new experience...and an all-new film! But for more than a quarter century, this version of METROPOLIS has remained out of print—until now.

MIDNIGHT MADNESS—2 Disc DVD Set Four hours of interviews and clips from all your favorite classic monsters and the people who brought them to life! Interviews include: Forrest J



Ackerman, Jane Adams, Roger Corman, Anne Francis, Christopher Lee, Robert Quarry, Peggy Moran and more. All from the classic Panex conventions!

QUATERMAS EXPERIMENT (1955) Also known in America as **THE CREEPING UNKNOWN**. Stars Brian Donlevy, Marcia Dean and Jack Warner. An astronaut returns to earth, his crew mates totally missing. The sickly survivor has a bizarre growth on him that begins looking like a "blob-cactus." It's slowly engulfing him and absorbing him through alien intelligence. It's a wild manhunt as the altered astronaut is on the run,

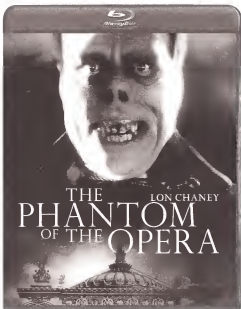
feeding on animals and humans. An eye-popping climax at Westminster Abbey. A landmark classic British sci-fi.

A STUDY IN TERROR (1965) Direct from the Warner Archives—Sherlock Holmes faces Jack the Ripper in this tale of terror and mystery. John Neville portrays the Baker Street detective.

...and now also on Blu-Ray:

DARK NIGHT OF THE SCARECROW (1981, Blu-Ray) Stars Charles Durning, Robert F. Lyons, Claude Earl Jones, Lane Smith, Tonya Crowe, Jocelyn Brando and Larry Drake. From 1969 to the early eighties, hundreds of "Made-For-TV" movies were produced. A great number of them were horror films and many were actually very, very good. From the NIGHT GALLERY pilot movie to DON'T BE AFRAID OF THE DARK, THE NIGHT STALKER, TRILOGY OF TERROR, CROWHAVEN FARM to...this, DARK NIGHT OF THE SCARECROW. A superbly acted and told tale of poetic justice. A mentally challenged 36 year old man plays with the neighborhood kids. One day he saves a young girl from a vicious dog attack and is initially blamed for the tragedy. A group of four evil-minded residents take the law in their own hands and track the child-like "Bubba" down and find him hiding in a Scarecrow get-up. He is shot 21 times. They skirt the law and plea self-defense when it's found that "Bubba" was a hero, not a criminal. The good ol' boys lie and continue their mean-minded ways. But at night something is stalking them now...a scarecrow. You can see they poetic justice coming, but what you can't see coming is who this phantom scarecrow is. Spooky images, grave-digging and a top performance by Charles Durning as a sweaty pig of a man. A chilling delight. Don't miss this one—one of the best Made-For-TV movies.

THE PHANTOM OF THE OPERA (1925, Blu-Ray) The tragic tale of Erik, the deformed dweller of the basements in the Paris Opera is back in his original glory. Includes music score and color tints and restored Technicolor ballroom



scene. A must have for true collectors! Includes both the 1929 and 1925 versions of the film. Plus: Still gallery, film script, original trailer and theatrical souvenir program reproduction.

Seek these latest releases out at your favorite store or, online at www.creepyclassics.com. Or, look for the CREEPY CLASSICS ad in this issue of SCARY MONSTERS for mail ordering! If you have questions, feel free to call me, (724) 238-4317 or email creepyclassics@creepyclassics.com.

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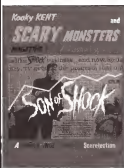


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At Last! BARNABAS THE VAMPIRE model kit!

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now **SOLD OUT!** (Check with mymoviemonsters.com to see if they still have copies!) SCARY MONSTERS MAGAZINE #6, 9, 10, 14, 15, 20, 23, MONSTER MEMORIES #1(1993 SCARY MONSTERS YEARBOOK) and MONSTER MEMORIES #4 are also **SOLD OUT!** (Some limited edition #23s are still available, SEE BELOW) Sam Scare and Scarysaurus say that issues #4 and the 2009 YEARBOOK are also in short supply.

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More replica retro comic book fun that we haven't advertised in a long time, lost in the Scarehouse for years...

GIANT BATMAN ANNUAL #1 REPLICA \$4.95; SECRET ORIGINS \$4.95; MORE SECRET ORIGINS \$4.95; WEIRD SECRET ORIGINS \$5.95; WELCOME BACK TO...THE HOUSE OF MYSTERY #1 \$5.95

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



At Last! Back In Stock! FAMOUS MONSTERS #250!

The long awaited issue, shrouded way too long in all kinds of scary stories and mysterious happenings; has finally arrived on the scare scene. This special issue published by the new publisher of FM features a full-length tribute to Forry. Visit A FAMOUS MONSTER IN FILMLAND in FAMOUS MONSTERS OF FILMLAND #250 for only \$10.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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The New! FAMOUS MONSTERS OF FILMLAND #254 & 255 & back issues!

FAMOUS MONSTERS OF FILMLAND is back on glossy paper in full color! The Return continues with FAMOUS MONSTERS #254 and #255!

FAMOUS MONSTERS OF FILMLAND #254 VINCENT PRICE or



GHOSTBUSTERS cover for Only \$9.99 each plus shipping!

FAMOUS MONSTERS OF FILMLAND #255 LOVECRAFT or HARRY POTTER cover for Only \$9.99 each plus shipping! (Lovecraft sticker version also available for \$9.99.)



\$6.99 Available! FAMOUS MONSTERS

#251 Gogol's Dracula cover version for \$13.95 plus shipping!

FAMOUS MONSTERS #251 Nosferatu cover by Corben for \$12.95 plus shipping!

FAMOUS MONSTERS #252 HAMMER HORROR or NIGHT BREED covers for \$12.99 each plus shipping!

FAMOUS



MONSTERS #253 ISLAND OF LOST SOULS cover or two different THE DEAD WALK covers for only \$9.99 plus shipping!

A limited amount of Stout variant covers are available! #251 \$45.00 #253 \$35.00



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New! Just In! FAMOUS MONSTERS UNDERGROUND #1!

From the publisher of the New FAMOUS MONSTERS OF FILMLAND magazine comes a New magazine with a cutting edge. This first issue features 80s horror and much more! FAMOUS MONSTERS UNDERGROUND #1 features two different covers for the Scary Low Price of Only \$7.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back in Stock! HOUSE OF ACKERMAN book!

All three primary Ackermans are showcased in this new 142 page full color book. You can have A FORBIDDEN LOOK INSIDE THE HOUSE OF ACKERMAN A PHOTOGRAPHIC TOUR OF THE LEGENDARY ACKERMANSION for only \$35.00 plus shipping! Don't miss your very own private scary tours in this 8.25 by 10.5 inch book! Enter the House of Ackerman today!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Still Available! **FAMOUS MONSTERS #256!** Sold out elsewhere! Order today!

The last issue of FAMOUS MONSTERS is still available here but in limited supply. Don't delay and order FAMOUS MONSTERS #256 with a MONSTER WORLD cover and TRANSFORMERS cover for Only \$9.99 each plus shipping! (The rarer Direct Dealer sticker versions of both covers are also still available at \$9.99 each while our supply lasts!)
ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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FAMOUS MONSTERS #257! All Covers available!

The new issue of FAMOUS MONSTERS arrived in late July and the biggest SCARE-NEWS is that we have the rare Rick Baker Frankenstein cover which is not available at bookstores, newsstands or comic book stores and limited to only 1000 copies.



The Rick Baker Frankenstein cover is available for the Scary Low Price of Only \$12.99 plus shipping!

FM #257 with either the Heavy Metal or the Monster Kids covers with or without the rarer Direct Dealer stickers featuring the Baker Frankenstein image are \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! FAMOUS MONSTERS PRESENTS IMAGI-MOVIES #1!

Another new title from FAMOUS MONSTERS has arrived at the Scarehouse. The copy we are selling is the special direct dealer version that comes with a bonus IMAGI-MOVIES poster and postcard from the event held in April. Roger Corman, Bela Lugosi Jr., Vincent Price Centennial Tour, Stephen King and more can be found in FAMOUS MONSTERS PRESENTS IMAGI-MOVIES #1 for Only \$7.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! FAMOUS MONSTERS ANNOTATED ISSUE #1 Book!

This is a must-have to add to your monster magazine/book collection! Within the high quality glossy 160 pages you'll find lots of information on Forrest J Ackerman including the notes and photos that created the first issue of FAMOUS MONSTERS OF FILMLAND. Own this monster magazine piece of history called FAMOUS MONSTERS OF FILMLAND THE ANNOTATED ISSUE #1 for Only \$29.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com

Just In! FAMOUS MONSTERS GALLERY DARK ARTS VOLUME ONE!

Here's the first volume of a new book series from FAMOUS MONSTERS. Volume One honors eight legendary artists that were inspired by the original monster magazine. Admire the dark art of Richard Corben, Joe Devito, Jason Edmiston, Bob Eggleton, Paul Gerrard, Joe Jusko, Ken Kelly and Chet Zar in the glossy full color 104 pages found within FAMOUS MONSTERS GALLERY DARK ARTS VOLUME ONE for Only \$16.99 plus shipping!

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DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040





Just In! FAMOUS MONSTERS #258!

The latest issue of FAMOUS MONSTERS OF FILMLAND has arrived and we have the Vampiress cover and the Army of Darkness covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! For Real! Last FAMOUS MONSTERS #71 and back issues!

This issue wasn't really in stock when SCARY 80 arrived but it is really in stock now for the Scary Low Price of \$8.99 each for the regular cover and the direct dealer sticker cover plus shipping!

Back Issues! FAMOUS MONSTERS #70 \$8.99

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL



Just In! FAMOUS MONSTERS #259!

The latest issue of FAMOUS MONSTERS OF FILMLAND has arrived and we have the Baker Wolfman cover and the Twilight Zone covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! MONSTERS FROM THE VAULT #29!

The latest issue of MONSTERS FROM THE VAULT is now available! Bela's DRACULA lives and much more in MONSTERS FROM THE VAULT #29 for \$9.98 plus shipping today!

The following back issues are also still available: MONSTERS FROM THE VAULT #4 \$5.95 #16 \$7.00 #21, 23, 24 \$7.98 each #25, 26, 27, 28 \$8.98 each MONSTERS FROM THE VAULT SPECIAL EDITION #1: KHARIS UNEARTHED! \$9.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com

Just In! LITTLE SHOPPE OF HORRORS #27!

The latest issue of LSOH featuring DANCE OF THE VAMPIRES aka FEARLESS VAMPIRE KILLERS has arrived. LITTLE SHOPPE OF HORRORS #27 is only \$8.95 plus shipping!

Back Issues! LITTLE SHOPPE OF HORRORS #20, 21, 22, 23, 24, 25, 26 \$8.95 each

Reprints! #1 \$20.00 #2, 3, 4, 5, 6, 7, 8 \$12.00 each

ADD \$6.00 for shipping of 1-10 items, 10¢ additional and send your check, money order or scary charge card information to:

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Just In! At Last!

BELA LUGOSI as BROADWAY'S DRACULA model kit!



The long-awaited Bela Lugosi as he appeared in 1927 playing Dracula on Broadway has just arrived. Bela beckons you from the beyond to purchase this ALL PLASTIC ASSEMBLY KIT! The BELA LUGOSI AS BROADWAY'S DRACULA model kit can fly your way for the Scary Low Price of only \$34.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! Official DRACULA Prop Ring!

This Collector's Edition replica has an antiqued metal finish with a reproduction stone and was cast from Fory's actual Dracula ring prop. You can now own and wear the Collectors Edition Prop

Replica of the "Ring of Dracula" for Only \$54.98 plus shipping!

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Official Universal Monsters billfold wallets, belt buckles and keychains!



Here's some affordable Official Universal Monsters

billfold wallets you've been waiting to carry in your pocket your entire life. Choose from the CREATURE, DRACULA CASTLE, FRANKENSTEIN BOLTS, MONSTER COLLAGE and WOLFMAN GUNS billfold wallets for Only \$19.98 each plus shipping!

And you can wear or collect your very own chrome approximately 3 inch x 4 inch belt buckle of BELA LUGOSI, THE CREATURE or FRANKENSTEIN for Only \$21.98 each plus shipping!

Plus monsterize with either a CREATURE or FRANKENSTEIN keychain for Only \$11.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! DITKO MANIA #83

We've obtained all the remaining copies of DITKO MANIA #83 just for you. If you like Steve Ditko you'll love every issue of this fanzine. In this issue you'll find GORG, Charlton comics and E.C. articles and much more! Only 200 of this issue were published and each one is hand numbered. DITKO MANIA #83 is Only \$4.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

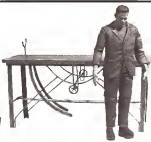
Just In! New UNIVERSAL STUDIOS Toys!

Two new UNIVERSAL STUDIOS MONSTERS 8-inch figures from Diamond Select Toys have arrived with extra accessories that cannot be found in mainstream stores. Get the official monster figures of DRACULA and FRANKENSTEIN for Only \$21.99 each plus shipping before they are sold out.



Back In Stock! CREATURE FROM THE BLACK LAGOON for \$21.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Just In! Series 2! UNIVERSAL STUDIOS CLASSIC MONSTERS!

DRACULA and THE MUMMY have arrived on the scare-scene to join FRANKENSTEIN and THE WOLFMAN which were released last year. Here's two more Classic Monsters to add to your collection in the 1970s MEGO-styled vintage retro style. DRACULA and THE MUMMY can be added to your collection for Only \$37.98 for the set of two figures plus shipping!

Back In Stock! FRANKENSTEIN and THE WOLF MAN set of two figures for only \$39.98.

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Just In! Classic MONSTERS WACKY-WOBBLER Bobble-Heads!

"DARE TO COLLECT THEM ALL!" These are some scary great-lurking monster figures and you'll want to own all of them! DRACULA even looks like Bela! Do you dare to collect the CREATURE FROM THE BLACK LAGOON, DRACULA, FRANKENSTEIN and WEREWOLF



for Only \$14.98 each plus shipping!!!!

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Back In Stock! Universal Studios MUMMY figure!

This moldy Universal Studios MUMMY figure that almost immediately sold out last year is back in stock for the Scary Low Price of \$21.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! GREEN LANTERN ALL-PLASTIC ASSEMBLY KIT!

You read about this model kit created by our cover artist Scary Terry Beatty in SCARY 80 and it is now available for the Scary Low Price of \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com





Scary Signed Limited Edition! Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California book!

You've read about Jim's upcoming book on Southern California horror hosts in these Scary pages and it's finally here! To celebrate the release and to give you Scary Readers something a little more special, Jim has agreed to sign and hand number the first 20 books that we offer. Don't delay get the Scary Signed Limited Edition Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California book for the Scary Low Price of \$24.95 plus shipping!

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Just In! BOB POWELL'S TERROR!

The second volume of "THE CHILLING ARCHIVES OF HORROR COMICS!" has risen from its pre-code horror comics grave! BOB POWELL'S TERROR features a nice full-color selection of some of Bob's pre-code horror comic work as well as a brief bio. This full-color hardcover book should be added to your collection today! BOB POWELL'S TERROR is now available for the Scary Low Price of Only \$24.99 plus shipping!

Still Available! A Few Copies of...THE CHILLING ARCHIVES OF HORROR COMICS!

(First Volume) DICK BRIEFER'S FRANKENSTEIN for Only \$21.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! DIABOLIQUE magazine No. 6!

A lot of people have been asking us if we carry this UK horror magazine and we finally picked up some copies of No. 6 featuring Vincent Price and more. Check out DIABOLIQUE No. 6 for Only \$9.98 each plus shipping!

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1970s Horror Comics! 512 Pages! GHOSTS Volume 1

SHOWCASE PRESENTS GHOSTS #1-18 from 1971-1973 in black and white. IF YOU DON'T BELIEVE IN... GHOSTS WE CHALLENGE YOU TO READ GHOSTS Volume 1 for the ghostly price of \$19.99 plus shipping!

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MARVEL MOVIE PREMIERE No. 1 THE LAND THAT TIME FORGOT

You read about this movie in this very scary issue now read a magazine about it. MARVEL MOVIE PREMIERE No. 1 magazine in 1975 presented Edgar Rice Burroughs' THE LAND THAT TIME FORGOT as a black and white comic book adaptation along with extra photos and features from the "mind-boggling movie block-buster! Discover this vintage magazine MARVEL MOVIE PREMIERE No.1 THE LAND THAT TIME FORGOT for Only \$6.00 plus shipping!

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Just In! **MONSTERPALOOZA MAGAZINE No.1!**

You've read about the MONSTERPALOOZA convention in these very scary pages, now a new monster magazine bearing the same name comes to life. The Autumn 2011 issue features 96 glossy pages with most in full color and articles on Lon Chaney, Karloff, Vincent Price, DRACULA AT 80, Frankenstein, History of Halloween and much more! **MONSTERPALOOZA MAGAZINE No. 1 is Only \$9.95 plus shipping!**

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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UNDYING MONSTERS #0, 1, 2 ! Just In! #3!

The new monster magazine devoted to those classic undying monsters and movies is here! Undying Monsters live in glossy b&w in UNDYING MONSTERS #0 (this issue reprints the original sold out limited edition #1 with a new cover and a few pages of new material), 1, 2 and 3 for Only \$9.95 each plus shipping!

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Just In! **SCREAM#23 and back issues!**

The latest issue to Scream for is here featuring ISLAND OF LOST SOULS, ATZEC MUMMY, JOE DANTE and much more! Don't Scream get SCREAM #23 featuring two different covers; THE SHINING and ATZEC MUMMY covers for Only \$7.95 each plus shipping!

Back issues! SCREAM #17, 20, 21, 22 \$7.95 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Just In! **SHADOWLAND MAGAZINE**

COVERING THE BEST IN HORROR, SCI-FI & FANTASY ENTERTAINMENT

This is one of the only places you can purchase this new horror, sci-fi and fantasy magazine and we have both issues available for you. **SHADOWLAND MAGAZINE**

#1 and 2 are Only \$6.95 each plus shipping!

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Just In! New 1950s-inspired B & W monster movie! **ATTACK OF THE MOON ZOMBIES**

We've just gotten in the latest 1950s-inspired B&W monster movie from Christopher R. Mihm. "You'll NEVER sleep again!" until you purchase **ATTACK OF THE MOON ZOMBIES** for the Scary Low Price of \$10.00 plus shipping and you'll never sleep again afterwards!

Other Mihm Films Still Available! **THE MONSTER OF PHANTOM LAKE: IT CAME FROM ANOTHER WORLD!**; **CAVE WOMEN ON MARS**; **TERROR FROM BENEATH THE EARTH** and **DESTINATION OUTER SPACE** for only \$10.00 each plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! ELVIRA MISTRESS OF THE DARK *model kit!*

ELVIRA is not only back on the scare-waves but is back as a 1/8 scale scary-detailed model kit! Invite Elvira into your dungeon with the ELVIRA MISTRESS OF THE DARK model kit for the Scary Low Price of Only \$31.98 (retail price \$34.99) plus shipping.



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional
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MONSTER MAGAZINES

CALLING MONSTER ISLAND #9, 10, 11, 12, 13
 \$7.00 each #14 \$8.00
CASTLE OF FRANKENSTEIN The Original—#2 (VG)
#1 \$18.44 (VG-F) \$15 (G-VG) \$12 Back in Stock! #2 (VG-F)
#3 \$15.00 #1 \$5 (VG-F) 18, 17 \$12 each 19,
\$18.00 #20 \$20.00 #21(F) 16, 18 #22 (VG-F) #16 #23
#25 CoF 1967 Annual (G-VG) \$12 CoF The New—
#16 \$20 #27 28, 29, 30, 31, 32 \$8.00 each #33, 34,
35 Yearbook 2000 \$9.00 each **CASTLE OF**
FRANKENSTEIN PRESENTS THE NEW
ADVENTURES OF FRANKENSTEIN Sassy Sales! #1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11 Only \$5.00 each



CHILLER TRAILER #1 \$3.95
CRAZY CREEPY 2000 #1 \$9.95 each #2, 33 \$4.95 each #13, 37, 3665 \$5 each
CRACKY HIP GROOVY GO GO WAY OUT MONSTERS #2 \$5.95
FAMOUS MONSTERS The New #208 \$1.98, 228, 230, 231, 294 \$12.00 each
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